Kine WEEKLY

SEAT CONTROL EXTENDS

See page 3

THE FLAT SEASON IS HERE!

And the Favourite is already well to the fore!

Want to win a packet? See Over!

TWO HOT TIPS!

"BOX-OFFICE STAKES"
TONIGHT...PHOENIX THEATRE
6.30 **SOCIETY LAWYER**

with
WALTER PIDGEON
VIRGINIA BRUCE
Lee Carrillo, Frances Mercer, Edward Brophy, Lee Bowman
An M-G-M Production

"POPULARITY PLATE"
WEDN. NEXT...CAMBRIDGE THEATRE
6.30 *The* **LAMBETH WALK**

"CAPAD" PRESENTS
LUPINO LANE
IN "THE LAMBETH WALK"
From the Victoria Palace Success
"Me and My Girl"..... with
SEYMOUR HICKS, SALLY GRAY
Directed by Albert de Courville
In charge of production—R. NORTON
Produced by Anthony Havelock-Allan

Released by M-G-M

TWO CERTS FROM THE FAMOUS M-G-M STRING

which also includes the following list of "FAT SEASON" WINNERS .....

MARIE ANTOINETTE...BOYS TOWN...THE SHINING HOUR...STABLEMATES...THE CITADEL LISTEN, DARLING . . . THE GREAT WALTZ . . . YOUNG DR. KILDARE . . . SWEETHEARTS CLIMBING HIGH . . . OUT WEST WITH THE HARDYS . . . STAND UP AND FIGHT HONOLULU . . . HUCKLEBERRY FINN . . . IDIOT'S DELIGHT . . . LET FREEDOM RING THE ICE FOLLIES OF 1939 . . . BROADWAY SERENADE . . . SERGEANT MADDEN . . .

LEGALITY OF BANK-NIGHTS DISCUSSED
See pages 7 & 13

Kinematograph WEEKLY

No. 1667 Thursday, March 30, 1939. Vol. 265

GRAND NATIONAL'S £500,000 BUDGET
See page 5

C.E.A. WEAKNESS ON SEAT PRICE CONTROL

Leads to Widespread Adoption of Restrictions

NOT TOO LATE TO RESIST L.C.C. DEMAND

THE adoption by the Middlesex County Council and other authorities of the seat-price regulation, first introduced by the London County Council towards the end of last year, justifies the prediction of C.E.A. opponents of the regulation that the L.C.C. action would be considered as a precedent for extension of what is already proving an onerous requirement.

There are many exhibitors who feel that the regulation should have been challenged in a court of law, which was the original intention, as not being a reasonable requirement by a licensing authority.

The wish to work harmoniously with the L.C.C. Entertainments Committee was allowed to overbear the principle involved, with results which will become more widely spread than ever as other licensing authorities adopt the some type of regulation.

London's original intention to fight received little or no backing from the national association and its General Council, who were inclined to view the requirement in its purely local aspect.

They ignored the fact that what London requires to-day provincial centres may demand to-morrow. The Middlesex decision proves the truth of this.

The fight would have cost money, but it is for such contingencies that the C.E.A. has steadily built up its huge reserve fund.

To possess the sinews of war and keep them unemployed when they could be used to defend a legitimate right is to betray a trust.

The writ which should have been persisted with was withdrawn, because certain faint-hearts thought there was a chance that the action would not be successful, forgetful of the fact that the mere issue of the challenge might prevent further demands being made, even should the Court's decision be unfavourable.

Consequently, London felt it prudent to make a friendly bargain with the L.C.C. under a gentlemen's agreement, whereby complaints might be the subject of joint investigation, before drastic action.

But there is no guarantee that such an understanding will be agreed upon in other districts, and the exhibitor in the provinces who finds such a regulation forced upon him by his licensing authority may not have the benefit of a smoothing-out device such as obtains in the London area.

The menace for the areas outside the London County Council territory lies in the fact that not every group of exhibitors has the same facility of relationship with the county licensing authority as has the London and Home Counties branch of the C.E.A.

Already in the Metropolitan district the carrying out of the L.C.C. seat-price regulation is being found increasingly irksome in its effects and a complaining patron, not careful to adhere too closely to the facts of an occasion is likely to jeopardise a licence by misrepresenting an entirely innocent set of happenings.

It is not too late even now to challenge the seat-price decision as an unreasonable requirement before it becomes another burden hung round the neck of the already harassed showman.

Jeffrey Bernerd, who, with Maurice Wilson, has just signed contracts for a British production programme involving £500,000 for release through Grand National, and the acquisition of the Twickenham studios. Both will leave for the States on Friday to complete arrangements and acquisition of stars, and distribution there. *See story on page 5*

Whitney Negotiating for Interest in RKO-Radio

PURCHASE FROM ATLAS CORPORATION

There are rumours in London that John Hay Whitney, already substantially interested in Technicolor and other moving picture units, is negotiating for the purchase of an interest in the reorganised Radio-Keith-Orpheum Co. from Atlas Corporation.

While no official confirmation is obtainable it is believed that the Trade in America feels that the suggestion sounds plausible. Mr. Whitney is known to be friendly with the Rockefeller interests, who are the largest creditors of Radio-Keith-Orpheum.

Films Council Considering Quota

STATEMENT IN THE HOUSE

BEYOND the fact that the Films Council is still discussing proposals for the increase of the Quota provisions of the Films Act, Oliver Stanley could give no further information, except to point out that if a change were recommended it could not operate until October 1.

This statement was made following a question by Thomas Williams, who asked the President of the Board of Trade whether he had yet received any communication from the Films Council relating to the variation of the Quota; whether any recommendation was made and whether the Board of Trade had approved such recommendation or otherwise.

Mr. Stanley said he had nothing to add to the reply which he gave the previous Tuesday.

Mr. Williams: "Has the Films Council yet discussed the problem, and have the Board of Trade any knowledge of any decisions that the Films Council have reached?"

Mr. Stanley: "I understand that they have already discussed it and intend to discuss it again. I have no doubt that as soon as they reach a decision they will communicate it to me."

Harry Day: "Cannot the Films Council be asked to hurry up as this is a very serious matter?"

Mr. Stanley: "They certainly must give adequate consideration to this important matter. If they recommend a change and the Government accept it, no change can be made until October 1 next."

JOINT C.E.A.-K.R.S. TALKS ON TELEVISION POLICY

Points to be Discussed Separately Before Further Meeting

A joint meeting of the C.E.A. and K.R.S. to discuss television in its relation to the film Industry was held at Broadmead House, Panton Street, on Tuesday.

A general discussion took place and the problems raised were then left to each society to discuss separately with a view to fuller deliberations at a joint meeting which will be held very shortly

The C.E.A. was represented by E. J. Hinge (president), Major C. H. Bell, Major A. J. Gale, A. Newbould, Coun. H. F. Wren, Coun. H. P. E. Mears, W. Carr, A. Cansfield, A. S. Moss, S. L. Bernstein, S. K. Lewis, F. Norman-Wright, C. S. Joseph, C. P. Metcalfe, R. S. Bromhead, R. P. Rutherford and W. R. Fuller (general secretary).

K.R.S. representatives were D. E. Griffiths (First National), president, W. J. Gell (Pathe Pictures), Mark Ostrer (Gaumont-British), E. Ayres (Paramount), F. W. Baker (Butcher's Film Service), R. P. Baker (A.B.F.D.), J. C. Squier (M-G-M), S. F. Ditcham (G.F.D.), J. Friedman (Columbia), G. Archibald (United Artists), W. E. L. Mollan (Paramount), and J. Pattinson (20th-Fox).

C.E.A. Approach to Middlesex on Category Boards

MODIFICATION OF CONDITIONS RECOMMENDED

A modification of the regulations regarding category boards is recommended by the Entertainments Committee of the Middlesex County Council.

The London and Home Counties branch of the C.E.A. has pointed out that where children's matinees are held on Saturday mornings the requisite changing of the category board to cover the special programme entails considerable time and that the alteration frequently causes annoyance to adult patrons who call to see the times of the afternoon showing.

Consequently the committee recommend the modification of the condition to permit of the substitution of the usual notice by a statement that the whole of the films showing in the matinée performance carry the "U" certificate of the B.B.C.

Plans Approved

Provisional approval has been given to the following plans:—

Coronet Theatre, Ealing Road, Wembley (detailed plans of new premises).

Coliseum, Harrow (alterations to convert premises into a repertory theatre).

Curzon Cinema, Edgware (revised site plan of new premises).

Lido, Ealing (improvements).

Astoria, Church Road, Ashford (revised plans of new premises).

Film Censorship

The committee have decided not to give permission for the public exhibition of certain films illustrating biological studies, on the grounds that such exhibition would be offensive to public taste and feeling.

Approval has been given for the public exhibition of "Marriage Forbidden," sponsored by the British Social Hygiene Council, in licensed kinemas, subject to the usual regulations imposed in connection with the presentation of films dealing with social hygiene, including the condition that no "U" category film shall be exhibited in conjunction with the film.

S.O. Licences Granted

Sunday opening licences have been approved for the Capitol, Wembley (applicant, E. L. Manches), the Clarendon, Ashford (L. Perrin), and the New A.B.C. kinema now in course of construction at London Road, Twickenham.

TUESDAY'S NIGHT SHOWS

Midnight

Paramount. American (A). 94. Directed by Mitchell Leisen. Featuring Claudette Colbert, Dom Ameche and John Barrymore.

GAY, piquant, romantic comedy with elegant French dressing. Story smart, all-star teamwork great and dialogue excellent. There are laughs for the millions.

Irresistible box-office attraction for all classes, and the feminine element in particular.

The Saint Strikes Back

RKO-Radio. American (A). 64. Directed by John Farrow. Featuring George Sanders, Wendy Barrie and Jonathan Hale.

CRIME drama depicting the further adventures of Simon Templar, alias The Saint. Treatment somewhat wordy, but quota of thrills up to standard. Acting sound and production qualities smooth.

Good title thriller for the masses.

A

L.C.C. DISMISSES "SPOTTED" MAN'S APPEAL

Licence Renewal Protest Fails

AN unsuccessful appeal to the whole Council against the decision of the Entertainments Committee to renew the licence of the Blue Hall, Islington, was made on Tuesday by T. Hayward, the old age pensioner who according to the chairman had constituted himself an unofficial Inspector.

The complaint arose from allegations that he had been induced to pay for a higher priced seat when cheaper accommodation was available.

Another allegation that he had been refused admission was dismissed on the ground that it was within the common law right of the exhibitor.

Submitting his case to the County Council, Mr. Hayward argued that the evidence given before the Entertainments Committee was contradictory, and quoted from the statements of the witnesses for the Blue Halls Cinema to support his contention. He reiterated his complaint

"I am a spotted man," he said, amid laughter, "since I have made this complaint. But I shall go on and I am thinking of forming a Picturegoers' Protection Association." (Renewed laughter.)

Counsel for the kinema asked the County Council to adhere to the recommendation of the Entertainments Committee, who had had the advantage of fully considering all the evidence. "And," he added, "it has decided that Mr. Hayward had not justified his complaint." So far as the allegation regarding "standing room" was concerned, counsel said that there never had been such accommodation in the 6d. seats. With regard to the alleged vacant seat, it was possible that there were one or two empty, but, as the Committee had pointed out, that did not justify the withholding of the licence.

Continued on page 15

KINEMATOGRAPH WEEKLY

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BANK NIGHTS

THAT the subject of "bank-nights" is brought forward again and seriously considered by exhibitors distinguished by their sanity and experience will come as something of a surprise to many in the Trade. For this is a form of exploitation which we have examined as it has been practised in America, and until recently the almost unanimous feeling amongst our showmen has been that its introduction here was impossible.

Two important considerations, however, combined to bring the question once more into the forefront—the realisation that, after all, it is by no means certain that it is within the powers of the authorities to forbid it, and secondly, the growing feeling amongst exhibitors that their condition is becoming so desperate that no possible expedient to gather in patrons can be left untried.

The argument is, at the moment, in the hands of the independents, who find their available reservoir of good films more and more restricted. As the big chains of kinemas have better facilities for booking, so the smaller men anxiously seek other means of filling their halls than the consistent attraction of the screen-fare, in which respect they are under-privileged class.

If, however, any serious success were to attend the innovation, it is impossible to imagine that they would be allowed to exercise it unchallenged, and when the obvious stage was reached with all the halls in a given area competing not only with what they put on their screens but with cash inducements for the public, they would be in a far worse position even than now.

And before we go further, are we quite sure that the suggested principle of bank-nights will be accepted by the powers that control our kinemas? We have been told that there are ways and means of carrying on this procedure which are within the law, and nobody is in a position to deny this until the attempt is made, but there are other powers in British public life which have an almost equal weight.

The local licensing body has a long arm, and a good many ways of letting us understand its influence, even apart from questions of the strict letter of the law. It is characteristic of our rather ill-drafted legislation that it gives permissive clauses to our supervising authorities, and sometimes they can affect our lives and our businesses with as much strength when they are not taking direct action as when they are.

But to our mind the serious side of the suggestion is not whether it can or cannot be carried out, but whether it would pay. Here we are on reasonably firm ground, for it is easy to foresee the day when a mad race will lead everybody concerned into disaster.

Let the first man take the initiative, and his opposition will have to pick up the gauntlet. Soon every hall in the district will be on a slippery slope, and even the man who comes off best loses, while his unhappy rivals' outlook is dark indeed.

The whole trouble is grounded in the difficulty of obtaining product, and no lasting benefit will be reached unless this prime cause of our widespread anxiety is mended. In a period when there is so conspicuous a shortage of product, synchronising with an ever-increasing public appreciation that the best only is good enough, we have an unprecedented task in keeping the public we have; to open a campaign of beggar-my-neighbour, with quite a lively chance of beggaring one's self, is a suggestion which we hope has only to be examined to be dropped.

Long Shots

CIRCUITS' GIFT TO QUEEN'S HOSPITAL—GRAND NATIONAL'S ENTERPRISE—GRIERSON ADVOCATES HALF-QUOTAS — MOVIETONE'S EUROPEAN CHIEF

YESTERDAY at the National Hospital, Queen's Square, London, S.W.1, a ceremony took place in which the two largest kinema circuits in this country bore a noteworthy part.

WITH the object of furthering the practical work of the hospital and extending its research facilities, two laboratories have been presented, the histological laboratory by the Gaumont-British Picture Corporation, and the bio-chemical by Associated British Cinemas, Ltd.

THE Rt. Hon. the Earl of Athlone, President of the Hospital, received Mr. and Mrs. Arthur Jarratt, and Mr. and Mrs. Arthur Moss, and following the presentation of bouquets to the ladies by nurses, and remarks by the Earl of Athlone, the formal presentation of the laboratories was made by Mr. Jarratt and Mr. Moss, who later unveiled tablets recording the gifts.

THE Gaumont-British laboratory deals with the microscopic study of diseases of the nervous system, and here cerebral and spinal tumours will be the subject of research. The A.B.C. laboratory will handle bio-chemical research in nervous diseases.

THE ocean 'phone was busy over the week-end attempting to convey some of the enthusiasm felt by Sam Goldwyn over "Wuthering Heights." Teddy Carr has permitted himself to be so highly infected by Sam's eulogies that I doubt whether he will be able to contain himself until Saturday when the print of the film version of the famous Brontë classic is due.

SUCH is the importance attached by its sponsor to "Wuthering Heights" that it is shipped in personal charge of Jimmy Roosevelt, son of the U.S. President, who recently joined Samuel Goldwyn, Inc., as vice-president. I understand there are important subjects for discussion with the U.A. executives, and it is likely that he will be in London when the premiere of "Wuthering Heights" is fixed. Accompanying him will be Merle Oberon, the star of the picture.

JEFFREY BERNERD'S news has proved as big as he promised me last week it would be—a half-million British production schedule, the taking over of Twickenham on a three-years' lease, as well as the enlarging of Highbury studios, "The Stars Look Down" as the highlight of the production line up and the securing of American front rank players for British pictures for Grand National distribution.

HE and Maurice Wilson leave England to-morrow for America to complete arrangements in New York, Jeffrey Bernerd returning in about ten days, Maurice Wilson paying a visit to Hollywood before returning in six weeks' time.

ASSOCIATED with Grand National activities, an important figure behind the façade is Bill Butlin, whose successful running of holiday camps at various seaside resorts is one of the romances of entertainment enterprise. Jeffrey Bernerd pays great tribute to his colleague's keenness, foresight and business ability. The new £500,000 programme owes much to Butlin's inspiration.

TWICKENHAM Studios, Maurice Wilson tells me, will be available for "lets" when not used for the Grand National pictures, and those taking the studios will have facilities for distribution through Grand National. It is somewhat ironic that Twickenham, one of our small British studios, will be humming with activity, while Pinewood goes dark for three months.

IT was at first thought that the Grand National raid on Gainsborough indicated a modification of the programme scheduled under the Twentieth-Fox deal. Such is not the case, however, for Ted Black tells me that Margaret Lockwood and Michael Redgrave have been loaned for two pictures only and Carol Reed for one subject. Will Fyffe is also under contract, and when he concludes his part in the Hollywood Cunard subject will return to start work on "Rob Roy."

THE little lunch which preceded the Anglo-American Trade show of the Boultings' picture "Trunk Crime" was not so productive of news as I had hoped. G. H. Freeman, who deputised for Louis Jackson, made the most of a rather vague story which concerned the making of twelve to eighteen subjects a year, but promised that within a short time they would be in a position to come out with a big announcement of an important production tie-up.

MEANWHILE, Freeman spoke enthusiastically of the quality of "M.I.5," the secret Service drama, the title of which will have to be altered as the result of official representations. He also revealed that Lucan and McShane, of "Old Mother Riley" fame, had been secured for a series by Anglo-American, which was also preparing a film which proposes to deal with the Foreign Legion subject from a new angle.

SAM GOLDWYN AND JAMES ROOSEVELT

RUSSELL MUTH, European director of Movietone, who was over here to supervise the filming of events connected with the French President's visit, is one of those capable, imperturbable people who perform amazing newsreel feats with the coolness of an ordinary individual calling a taxi.

BIG, fair-moustached and rubicund, he quietly gave details on Thursday last of the work of his unit, in the intervals of withdrawing and replacing a cigarette from his lips with the lighted end in the hollow of his palm. He was returning to France within a few hours and planned to fly to Paris with 30 prints of President Lebrun's departure from England ready to be screened before the Presidential party would arrive.

HAVE just had a cable from Sam Eckman that he is returning from New York by the *Normandie*, which leaves on Saturday next. His trip, which has been rather a lengthy one, has closed with the big M-G-M Sales Convention.

A WORLD prémiere at Monte Carlo has been arranged for "The Four Feathers," Alexander Korda's latest Technicolor film. The occasion on which it will be presented is a charity gala, organised by the Hon. Mrs. Reginald Fellowes, in aid of the Queen Victoria Memorial Hospital at Mont Boron, Nice.

THE screening is to take place at the Cinema des Beaux Arts, Monte Carlo, on April 8, and is anticipated as the smartest social gathering of the whole winter season on the Riviera. The Prince of Monaco and the Hereditary Princess have given their patronage and the King of Sweden has promised to attend A supporting film is "Ferdinand the Bull," the latest Walt Disney.

LONDON'S C.E.A. Executive Committee meeting has been postponed from yesterday until to-morrow, the earlier date having been found inconvenient.

IN a lengthy article in a national paper on Tuesday, John Grierson develops the point made in conversation with me two or three weeks ago, and which I outlined in these notes on March 9. He feels that the £7,500 labour cost requirement for quota films is too high, and prevents the British second feature picture from being made at a profit.

HE wants to encourage the Americans to make small pictures as well as big ones, and suggests that a £3,000 labour cost (a £6,000 or £7,500 production) should rank for half quota, so that Americans acquire two instead of one and get two profitable films instead of a stumer.

TO Lord Strabolgi's demand for more credit facilities and a braver spirit on the part of financiers, he says, "Away with dreams!" A Credits Board, when it comes, will work on sober lines, and will encourage a large number of pictures costing no more than £7,500 for the present, encouraging young men and new ideas.

ARISING from a Gravesend councillor's complaint that "Snow White" would not be seen in the town, owing to the fact that the four kinemas belonged to a circuit which would not book the film, a curious petition with a hundred signatures is now printed in the local Press.

IT is addressed to Associated British Cinemas, Ltd., and expresses dissatisfaction with the programmes provided. The suggestion is made that one of the four kinemas shall be made a Request House, "where one can be sure that the programme will not be spoilt by an inferior second film," and that a box for "requests" be provided.

ONE of the chief reasons advanced for the lower level of receipts of the London Transport Board was the relatively unattractive quality of the films shown in West End kinemas lately. An official has stated that the exhibition of films having great popular appeal made a lot of difference to the number of travellers.

IT is an interesting point and suggests that, in view of the participation by the Transport Board in kinema enterprise, some sort of reduction in the prices of advertising space on the Board's premises and in its vehicles might not be unworthy of consideration. Or perhaps now that the C.E.A. seems to acquiesce in the principle of the "token" payment it should be applied to those benefits derived by the Board from exhibitor activities in the London area.

THE management and staff of the A.B.C. South London area held its first annual dance at the Locarno, Streatham, yesterday (Wednesday), at midnight, dancing going on till 4 a.m. Billie Tyne was the genial convener of a jolly function.

"AND, departing, leave behind us, Footprints on the sands of time," was how Longfellow saw things in the middle of last century. Nothing so shifting as sand for this generation. A Slough manager has evolved a scheme whereby film stars visiting his kinema leave their finger-prints and footprints in a special concrete mould. Messy but more permanent

I WAS interested to see at the foot of the introductory page of a handsome brochure from India the signature of George Rearden, whom I remember a few years back in the old B.I.P. Export Offices, and later in the booking department of A.B.C.

HE is now in control of British Exhibitors (India), one of the companies on the Humayan Group, and his brochure proves him to have most of the leading British films under his distributing banner. His British friends will wish him every success with British product in the Indian field.

THE return of Famous Players Canadian Corporation to Canadian control is seen among the steps to be taken with the expiry of the arrangement under which Adolph Zukor, N. L. Nathanson, and I. W. Killan were trustees. A refinancing of the circuit by Canadian investors is a likely move.

A SUBSTANTIAL increase in the equipment of the moving picture laboratory of the Dominion Government, operated by the Motion Picture Bureau of the Department of Trade and Commerce, is proposed in conjunction with the move before Canadian Parliament for the creation of a National Film Board under which the moving picture work of all Government departments is to be centralised and expanded. The Board, as proposed by Hon. W. D. Euler, Minister of Trade and Commerce, may be created prior to the tour of Canada in May and June by Their Majesties King George VI and Queen Elizabeth.

HIS fellow-members of the Company of Showmen will be sorry to learn that Henry P. Haggar, of the Merthyr Kinema, Glam., is in hospital suffering from severe injuries caused as the result of a forty-foot fall at the theatre. He received head injuries, fractured ribs and severe shock, but, I am glad to say, is now making satisfactory progress.

THERE has been so great an awakening of interest in the activities of the B.K.S. that a considerable attendance should be assured at the annual meeting, which takes place at the G.-B. Theatre on Monday evening. The official proceedings, which start at 7 p.m., may, of course, only be attended by members, but afterwards the meeting will be thrown open.

THE speaker on this occasion will be Ernest Irving, the musical director of the Saville Theatre, who will talk about "The Musician and the Studio." Irving's past experience well qualifies him to deal with this subject, for as far back as the early days of De Forest Phonofilms he was engaged in fitting music to talkies and he has continued to be busy up to the latest Formby subjects at Ealing.

THE STROLLER.

Close-Ups

By

Screencomber

DEPRESSION

WRITING a so-called funny column, while suffering from 'flu, is just about one of life's most depressing experiences. Instead of striving for your applause and hearty carefree laughter, my whole being cries out for your sympathy.

I would like nothing better than to tell you about the buzzing feeling in my head, and have you in return, tell me how "Aunt Fanny's infallible Cough Cure" put you right in two shakes. I would like to quote temperature charts, and see whether mine beat yours, and by what margin, but you would probably think it just one of those new-fangled methods of film markings.

From there I would be able to switch over, in easy stages, to the subject of my operation, about which you must, of course, have heard. Again I might simply hand the whole column over to our junior reporter, who shows every promise of being a great wit—for although just out of his teens, he's already a half wit. (Acknowledgments to *Joe Miller's Gag Book.*)

LULU SCREENCOMBER

THOSE veterans of the trade who remember how I was elected "Miss Wardour Street" back in '95, will be particularly thrilled at the news that I intend to put an act on the halls shortly, following the fashion set by "The Invisible Man" and "Topper," where the highlights are the scenes where nobody appears on the screen, or at least somebody just disappears.

My idea is a fan dance, in which the fans are invisible—a distinct improvement on all previous fan dances, if I may say so. Those veterans, who swooned at the sight of me, back in the nineties, wearing that daring but voluminous flannel swim-suit, who drank champagne from my slipper, in that discreet little Soho restaurant, when I was the toast of Berwick Street, will, I know, be there in force—that is, of course, if their wheeled chairs can stand the strain.

TEETHING TROUBLE

A BOMBSHELL was exploded among Hollywood glamour girls when the U.S. Board of Tax Appeal let it be known that false teeth cannot be deducted from tax claims. The news became known following a claim by Ned Sparks on his three thousand dollar false molars.

"It would be difficult," says the Tax Department, "to imagine anything more personal than a set of false teeth."

Sparks, however, insists that the teeth were business rather than personal expenses. The glamour girls are planning to retaliate with a stay-out strike, and intend to appear in public and on the screen minus their false teeth, as a protest at the high-handed action of the Tax authorities.

"If necessary, we will go further," one of our most famous film stars told me over the Transatlantic 'phone last evening, "and will leave our glass eyes and wooden legs at home—for after all, nothing is too great a sacrifice for one's art—I always think."

CONSCIENCE MONEY

FROM Chicago comes news of a youngster turning up at one of the local picture-houses and paying over conscience money for the many times he had sneaked in at the back door of the kinema without paying. Some of the programmes I have seen at our local recently has prompted me to approach the manager to see whether he has sufficient conscience to pay me for the times I have paid.

SAW IT ON PICTURES

AT Bargoed the police report the increasing popularity of uncontrolled archery in the district since the showing of "Robin Hood." A large number of young men and youths are said to have developed a keen interest in archery since the screening, and, according to the police, endanger the well-being of pedestrians and motorists with flights of arrows from home-made bows.

I shot an arrow into the air,
It came to rest I know not where;
Maybe it landed where someone stood,
A permanent reminder of "Robin Hood,"
Causing him discomfort and making him frown—
He thinks of "Robin" each time he sits down.

NOT PUKKA

A QUESTION is to be asked in Parliament whether it is true that the Union Jack was omitted from a new British film. While they are at it, I would like to have them take up the question of certain American films that are making our Empire a laughing-stock and holding us up to ridicule among the natives.

The films to which I refer show scenes of men, purporting to be English gentlemen, sitting down to dinner in the jungle without troubling to turn into dinner or mess jacket. I have even seen shots, obviously intended to hold this great nation of ours up to ridicule, in which the port has been passed the wrong way round.

No wonder Herr Hitler can occupy Czecho-Slovakia with impunity when his spy system and secret police bring in reports like these; they must convince any clear-thinking person that the disintegration of the Empire is at hand.

GRAND NATIONAL'S BIG BRITISH PROGRAMME

Top Line Stars Named in £500,000 Budget

TWICKENHAM STUDIOS ACQUIRED

MAURICE WILSON

A £500,000 British production programme, the leasing of Twickenham Studios for three years, and a scheme to bring over front-rank players from America are among the plans of Jeffrey Bernerd and Maurice Wilson, joint managing directors of Grand National Pictures, Ltd., who leave for America to-morrow on the "Queen Mary" to complete arrangements for acquisition of star names and distribution there.

Prominent among the subjects included in the production schedule are "The Stars Look Down," from Dr. A. J. Cronin's best-seller and forerunner of "The Citadel." Carol Reed is producing and Michael Redgrave and Margaret Lockwood have contracted to play in the picture.

This picture is planned as a £100,000 production, and is to be made by Grafton Films, Ltd., under the supervision of I. Goldsmid. Work has already commenced on this picture and location shots are now being taken of pit scenes in Cumberland.

"Her Alibi," from the famous book by Marcel Achard, with Eric von Stroheim, Michael Redgrave and Margaret Lockwood already cast. This important production is being re-made from the French film, which was one of the most successful pictures shown in France last year.

"Newmarket Heath," a colourful story of the famous racecourse and training quarters, is to be produced by Jack Raymond Productions for Grand National release on a scale in keeping with the sweep of the subject. A. P. Herbert is now working on an original script.

"Mr. Reeder Comes Back" is the working title for the sequel to the very successful "The Mind of Mr. Reeder," both based upon the popular stories by Edgar Wallace. Will Fyffe stars in both pictures. This picture, now nearing completion, is a Jack Raymond production, and is being directed by Jack Raymond personally.

"I Killed the Count," co-starring Syd Walker and Ben Lyon, has now been completed under the direction of Fred Zelnik. This picture, a Grafton production, is based on the stage play success by Alec Coppel. Syd Walker, to-day one of the greatest names to radio listeners, is also under contract for two further pictures for Grand National release.

Will Hay in "Narkover" Film

Will Hay, one of Britain's most popular comedians, is to star in Beachcomber's "Up Narkover"; negotiations are being completed for a film on the life of Leslie Stuart, whose songs will figure largely in the film. It is hoped to secure Roland Young for the title rôle.

A Technicolor subject having feminine beauty as the theme is also being planned.

Twickenham Studios Acquisition

Pictures not already completed will be made at Twickenham or Highbury studios. Twickenham studios, one of the most up to date in the country, have been acquired by Maurice Wilson on behalf of Highbury Studios, whilst Highbury Studios are being enlarged as a cost of approximately £50,000 by the addition of another stage and extra dressing-room accommodation to cope with this big production schedule. Negotiations for the acquisition of adjoining property to effect this were completed last Friday.

With their programme of American pictures and this imposing schedule of big British productions, Grand National Pictures becomes one of the biggest distributors of British and American films in the country.

TOKEN PAYMENT FOR VISION

Dangerous Boat Race Procedure

WHAT is considered by many people to be a dangerous precedent is the making by the Monseigneur News Theatre of a token payment to the President of the Universities Boat Club for permission to rediffuse next Saturday's Boat Race on the kinema screen at the Monseigneur Theatre, Marble Arch.

Unlike an event which takes place upon premises to which the public only has access by payment, the Boat Race takes place upon a public highway, the River Thames, and no question of copyright of any kind such as is suggested by the "token" payment can arise.

If the principle is once admitted it may extend to newsreels and news photos, by which a photograph in a public street may be subject to this new and unauthorised claim for copyright.

With regard to kinema rediffusion of a televised picture, the position taken up by the B.B.C. is entirely indefensible.

Here is a Government organisation subsidised by a compulsory licence, using its technical apparatus and personnel to obtain a televised picture for the benefit of private television viewers, coolly ignoring the expense in which it is involved and shutting its eyes to its rediffusion ban if a theatre, wishing to have the privilege of rediffusion, will make a private bargain with someone responsible for the organisation of a public event—in this case the Universities' Boat Club.

This club has no copyright on the televised picture any more than a man who hires a boat at a shilling an hour and has the luck to be included in a televised picture.

The Derby will provide another interesting copyright problem. The Epsom Grandstand authorities declare they have no objection to the B.B.C. televising the Derby, so long as they reserve the right to sell rediffusing rights to any kinema wishing for them. Is the Derby a public spectacle, like the Boat Race, or a privileged performance, such as a boxing encounter?

SELZNICK RENEWS CONTRACT WITH UNITED ARTISTS

Three for Next Season

KINE. New York Cable from *Motion Picture Herald*

UNITED ARTISTS to have at least twenty-two features next season, says Murray Silverstone, prior to returning to New York from Coast. David Selznick is to make three for U.A. next season. Under deal, which is for a year, the producer is to continue under U.A. banner.

NEW YORK Projectionist Union strike against distributor exchanges and home offices arose out of demand that majors cease film service to theatres not employing Union men. Opposing the strike, the majors went to Federal Court for restraining order against the Union. The Court reserved decision; negotiations to be renewed.

M-G-M SCHEDULES two for next season in England: "Beau Brummel" and "Journey's End," both starring Robert Donat. They may also make "Yank at Eton," possibly with Mickey Rooney. The organisation lists seventy-nine shorts next season. Their sales policy next year, set by W. F. Rogers, includes no score charge, no coercion of exhibitors by theatre building threats, the dropping of preferred playing time, and shorts, trailers, newsreels sold separately from features. Al Lichtman tells Metro convention of the need to stop duals or they will ruin industry.

UNIVERSAL subsidiaries reports 1938 loss of $713,783.

GRAND NATIONAL to release five more this season, with new season plans contingent upon obtaining new money; deal for it may be concluded in couple of weeks.

REPUBLIC IS showing a profit with unplayed contracts amounting to seven million dollars, says Herbert Yates at consolidated film stockholder meeting.

V.P. RE-BALLOT

Mears Sends Out New Election Address

AN APPEAL TO THE INDEPENDENT

COUN. HARRY MEARS, one of the candidates who tied at the C.E.A. annual meeting for the office of vice-president, has sent to the KINE. a supplementary election address which he is now circulating to his fellow-members of the association. He points out that there are 4,464 voting members, of whom only 2,626 registered their preferences, and therefore he is particularly concerned with the 1,838 who abstained.

In view of the talk about the power of the circuits to decide the election, it is important, says Mr. Mears, to realise the decisive strength of the independents.

Mr. Mears, who has been an independent for 27 years, says:—

I would say in support of my claim to the status of an independent exhibitor that several of my theatres come well within the category of "Small Exhibitors' Terms." It would sound egotistical were I to tell you of the many battles I have waged successfully in the interests of the small man.

I am an optimist and I do not subscribe to the view that the small exhibitor must eventually go out of business; on the contrary, I believe the Independent exhibitor to be the backbone of this Industry. Statistics show the enormous revenue that renters derive from the Independents and these distributors could no more do without their subsequent runs than their daily bread.

I know all the small man's trials and tribulations because I am experiencing exactly the same difficulties as they are every day of my life. *I am one of them.* Who is better suited to serve them than I? And if there is a solution to our troubles (and there must be) surely I am the man to find it and put it into effect.

Modern progress tends to obliterate individualism. The foundations of the British Empire and its ultimate greatness were built on personal effort, and if we are to remain true to our traditions we must fight for our independence—the life-blood of any industry.

We must:—

Stand together to obtain an economic basis of film rentals; this is our first and greatest problem;

Work for the abolition of the entertainment duty, which was imposed as a war tax and appears to have become a permanent burden on the Industry;

Oppose unlicensed and unfair competition;

Oppose any attempt to increase quota;

Oppose the televising of films;

Oppose overbuilding and the numerous difficulties which we daily encounter.

If you return me at the head of the poll I shall acknowledge your confidence by faithful and unremitting efforts on your behalf.

Remember, this is a fresh ballot; all previous votes are cancelled. If you voted last time, please vote again. If you did not vote, here is your opportunity.

H. P. E. MEARS.

DEVON AND CORNWALL MEETING

DISCUSSION on contracts of service occupied considerable time at the meeting of the Devon and Cornwall branch at Plymouth on Tuesday, but action was postponed until the advice of Norman Hart, the solicitor to the Association, was available.

In order to ensure full representation on the Conciliation Board, it was resolved that power be given to co-opt members in certain cases.

Helping the Guides

With reference to an appeal by the Girl Guides' Association for pictures to be shown in all kinemas in the area to encourage girls to join, it was resolved to suggest that the local leaders of the Guide movement might keep in touch with local kinema managers.

Television

One member thought that the threat of television was very remote, and exhibitors were worrying unnecessarily, but the CHAIRMAN believed it would affect some exhibitors.

Confirmation of Contract

A member raised the subject of confirmation of films date, and complained of delay by certain houses.

The CHAIRMAN quoted a recent instance when he received a letter signed by the contract controller of a big American house. This, referring to a deal made six weeks previously, stated that all film bookings were confirmed except one, and for this a fresh date was required.

SATISFIED

Service Charge Settlement

What C.E.A. headquarters considers to be a satisfactory conclusion to the talks between the Association representatives and P. L. Palmerton, of Western Electric, on the subject of service charges was arrived at on Monday at a meeting at which E. J. Hinge, Major Gale and W. R. Fuller represented the Association.

A full statement is to be issued shortly on the conclusions reached which represent a situation more advantageous to members than hitherto, although not obtaining all the concessions at first demanded.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., MARCH 30 AND WED., APRIL 5

Thursday

Judy Buys a Horse (*Butcher's*)

G.-B. Theatre, Film House. 12.15 p.m.

Cast: Judy Dick. **Director:** Lance Comfort.

Shots of thrilling horse races and intimate glimpses of training stables are highlights of this short feature.

The story tells of a little girl, whose father, a farmer, buys her a horse at an annual fair. Judy teaches it to jump and enters it for the local point-to-point races. A watching trainer persuades the farmer to have the horse thoroughly trained as a steeplechaser, and from then we see all the exciting business of training until the horse is entered for its first big race. Scenes were shot at J. V. Rank's racing establishment near Salisbury, Somerton point-to-point, Lingfield, Gatwick, Sandown and Hurst Park. Judy Dick is daughter of the well-known Epsom trainer, who also assisted on the training sequences.

They Made Her a Spy (*RKO-Radio*)

Cambridge Theatre. 3 p.m.

Cast: Sally Eilers, Allan Lane, Frank M. Thomas, Fritz Lieber, Larry Blake, Charles Elton, Theodore Von Ultz, Pierre Watkin. **Director:** Jack Hively.

The thrilling adventures of a girl who is responsible for breaking up a spy ring is the theme of this drama.

Miss Eilers portrays a young girl swearing to avenge the death of her brother, who was killed in a mysterious explosion, one of a series of acts of sabotage. Frank M. Thomas, the head of the Military Intelligence Service, is impressed by the girl's eagerness, and despatches her on a dangerous mission, to assist in capturing the spy ring believed to be responsible for the outrages.

From this point on the film reaches a new high for excitement, with Miss Eilers gaining the confidence of the gang and the affections of Lane, one of its members.

When Lane is instructed to obtain blue prints of a bombing 'plane, the girl is able to warn Thomas, who has them in his safe. How Thomas is kidnapped and ordered to be killed; a raid on the gang's hideout, and the arrest of the members, is vividly portrayed in a series of suspenseful and exciting sequences. The surprise climax arrives when Lane is revealed as a newspaper reporter acting under his editor's instructions to run down the ring, and the way is open for him to share the future with Miss Eilers.

The Walking Dead (*First National*)

Private Theatre, Warner House. 3 p.m.

Cast: Boris Karloff, Edmund Gwenn, Marguerite Churchill, Ricardo Cortez, Warren Hull, Barton Maclane. **Director:** Richard Curtiz.

This reissue tells one of the strangest stories ever presented on the screen. A man is electrocuted in Sing Sing for a crime of which he is innocent. Fresh evidence, revealing the identity of the actual murderer, arrives just too late to save him, and after his death an eminent scientist seeks permission to carry out an operation on the man—to try and bring him back to life! The operation is successful and Ellman lives again, and then, one by one, the men who were responsible for his death, themselves die by strange and terrifying means.

Society Lawyer (*M-G-M*)

Phœnix Theatre. 6.30 p.m.

Cast: Walter Pidgeon, Virginia Bruce, Frances Mercer, Herbert Mundin, Frank M. Thomas, Edward Brophy, Tom Kennedy. **Director:** Edwin L. Marin.

"Society Lawyer," formerly known as "Penthouse," is produced by John Considine, with Edwin L. Marin directing. The story centres round a night-club girl (played by Ann Morris), who is slain on the penthouse roof of a racetrack gambler.

The Flying Irishman (*RKO-Radio*)

Cambridge Theatre. 8.30 p.m.

Cast: Douglas Corrigan, Paul Kelly, Robert Armstrong, Gene Reynolds, Donald MacBride, Eddie Quillan, J. M. Kerrigan, Dorothy Peterson. **Director:** Leigh Jason.

This film deals with Douglas Corrigan's life story, and proceeds to an exciting climax when he became famous as the "wrong way" flyer, piloting his ten-year-old plane successfully across the Atlantic. The picture has been produced as a front-rank super and includes many remarkable aerial sequences, never previously presented on the screen. An outstanding cast has been assembled in support of the famous aviator.

Three Smart Girls Grow Up (*General F.D.*)

Leicester Square Theatre. 9 p.m.

Cast: Deanna Durbin, Charles Winninger, Nan Grey, Helen Parrish, Robert Cummings, William Lundigan, Ernest Cossart, Nalla Walker. **Director:** Henry Koster.

In the Universal picture, "Three Smart Girls Grow Up," Deanna Durbin, lovely young singing star, again plays the part of Penny Craig, the character which endeared her to picture fans in "Three Smart Girls."

Instead of straightening her parents' difficulties, she confines her activities to sorting out the heart problems of her two sisters, in the course of which she is accused of not being entirely fancy free herself, and is forced to endure the existence of an imaginary beau until a happy ending is in sight for Joan and Kay Craig, portrayed by Nan Grey and Helen Parrish. "Three Smart Girls Grow Up" provides Deanna Durbin with excellent opportunities to put over comedy and pathos in her own inimitable style as well as delighting the ear with her glorious voice in the famous ballad "Because," "La Capinera" ("The Wren), "The Last Rose of Summer," and a special vocal arrangement of Weber's "Invitation to the Dance."

Joe Pasternak and Henry Koster, the famous producer-director duo who were responsible for "Three Smart Girls" and "100 Men and a Girl," handled the present film.

Friday

Trouble in Sundown (*RKO-Radio*)

Cambridge Theatre. 3 p.m.

Cast: George O'Brien, Rosalind Keith, Ray Whitley, Chill Wills, Cyrus W. Kendall, Howard Hickman, Ward Bond, Monte Montague, Bob Burns, Otto Jamoaka. **Director:** David Howard.

The story opens with a bank robbery, which, because of the harmful propaganda of Monte Montague and Ward Bond, two disreputable cowpunchers, points suspicion to Howard Hickman, the bank's president. An ardent admirer of Hickman's daughter, Rosalind Keith, George O'Brien persuades Hickman to leave town while he pacifies the angry crowd. Montague and Bond, who are working for Cyrus W. Kendall, a real estate man, succeed in furthering their criminal exploits, until O'Brien, suspecting the trio of criminals, is able to provide the necessary evidence which has them arrested.

This provides a gripping climax, which ends in Hickman's name being cleared and O'Brien and Miss Keith anticipating early marriage.

Tuesday

Les Yeux Noirs (*Unity*)

Berkeley Kinema. 2.30 p.m.

Cast: Harry Baur, Simone Simon, Jean Pierre-Aumont, Jean Max. **Director:** V. Tourjansky.

In "Les Yeux Noirs" (Black Eyes) Baur plays the elderly father of Simone Simon, who endeavours to further her romance with Jean Pierre-Aumont, her music teacher. Jean Max, a wealthy banker, is attracted by the vivacity and youth of Simone Simon, but his plan to seduce her is frustrated by her father, and the young music teacher eventually wins the love of his wilful pupil.

The Rebel Son (*United Artists*)

Cambridge Theatre. 3 p.m.

Cast: Harry Baur, Roger Livesey, Anthony Bushell, Joan Gardner and Patricia Roc. **Director:** Adrian Brunel.

Harry Baur, the French star, plays the part of Tarass Boulba, an irascible old Cossack, who believes that man's true and only destiny is to fight. Any excuse will do that serves to take up the sword to pillage and plunder, and these are the ideals he seeks to inculcate in his sons, Peter and Andrew.

Tarass and his followers are a persistent thorn in the side of Prince Zamnitsky, a neighbouring Polish nobleman. Without warning Tarass lays seige to the Prince's castle before a message can be got through to Warsaw for reinforcements. But Andrew, seeing the futility of his father's philosophy, deserts and makes his way to the castle, where he offers his sword in the defence of law and order and for the more personal reason that he is in love with the Prince's daughter, Marina.

From then on events move swiftly to an exciting climax. Tarass launches a ferocious attack and with his own hand kills Andrew. But troops arrive from Warsaw, beat off the Cossacks, and capture Peter. By a daring coup Tarass rescues him, receiving a fatal wound in the process, but dying happy in the knowledge that he leaves one son at least who will live and die in the traditions of the Cossacks. "The Rebel Son" is presented by Omnia Films. Also being shown is Walt Disney's "Magician Mickey."

Wednesday

The Lambeth Walk (*M-G-M*)

Cambridge Theatre. 6.30 p.m.

Cast: Lupino Lane, Sir Seymour Hicks, Sally Gray, Norah Howard, Enid Stamp Taylor, Wallace Lupino, Wilfred Hyde White, May Hallatt, Mark Lester, Charles Heslop. **Director:** Albert de Courville.

"The Lambeth Walk" is the film version of the highly successful London musical show, "Me and My Girl," which during 500 performances at the Victoria Palace, London, has been seen by over a quarter of a million people.

The outstanding feature of the show is, of course, the theme song, "The Lambeth Walk," which has become one of the biggest hits in the entire history of popular songs. "The Lambeth Walk" recently received Royal approval, and it was danced by the King and Queen at Balmoral. Gramophone records of this song and dance number are currently best-sellers all over the world, and in the United States it is a veritable craze. In France, under the title of "La Marche Lambeth," it is an outstanding hit.

Black Eyes (*Associated British*)

Cambridge Theatre. 8.45 p.m.

Cast: Mary Maguire, Otto Kruger, Walter Rilla, John Wood, Marie Wright. **Director:** Herbert Brenon.

Otto Kruger plays a prosperous head waiter who has led his daughter (Mary Maguire) to believe that he is a successful business man. Impatient of the sheltered life her father forces her to lead, and the attentions of a boy of her own age, Tania begins a flirtation with a wealthy banker, whose many successful amours are notorious.

The emotional side of the story builds up swiftly when the father sees his daughter brought to the restaurant for dinner in a private room by the amorous banker. The conflict between daughter, father and the banker, to whom financial obligations are due, provides strong dramatic material for the accomplished players in this cast. Walter Rilla as the banker adds another excellent performance to his list of good work in this country.

NEW PRODUCT ANALYSED

DRAMA

They Made Her Spy
The Walking Dead
Society Lawyer
Les Yeux Noirs
The Rebel Son
Black Eyes

COMEDY DRAMA

The Flying Irishman
Three Smart Girls Grow Up

MUSICAL

The Lambeth Walk

WESTERN

Trouble in Sundown

Otto Kruger and Mary Maguire in a scene from BLACK EYES, which Associated British is Trade showing on Wednesday, April 5, at the Cambridge Theatre, at 8.45 p.m.

Douglas Corrigan and Ed Gargan in THE FLYING IRISHMAN, which RKO-Radio is Trade showing this (Thursday) evening at the Cambridge Theatre

M-G-M TO MAKE 'BEAU BRUMMEL'

Donat to Star, but Studio Undecided

A CABLE from Culver City announces that Metro-Goldwyn-Mayer will produce "Beau Brummel," with Robert Donat starring and Joseph Mankiewicz producing. At the moment, it has not been decided whether the film will be made here or in America.

George Cukor will direct Norma Shearer in "The Women," an adaptation of Clare Booth's long-run stage success.

Colbert and Stewart Teamed

"It's a Wonderful World" has been selected as a co-starring vehicle for James Stewart and Claudette Colbert, which W. S. Van Dyke is directing.

Stewart is brightly cast as a young private detective, hired to keep an irresponsible, often-married millionaire play-boy out of trouble. When the millionaire is accused of murder, Stewart becomes involved. He escapes to seek a solution of the murder and is caught in the act by Miss Colbert, who plays a poetess. He enlists her aid, and together they track down the real murderer after a series of daring exploits and clever deductions. Miss Colbert's role is her most scatter-brained, but delightful, since her Academy Award performance in "It Happened One Night."

Frances Drake broke her honeymoon trip with Cecil John Arthur Howard to play Vivian Heyward, vivacious chorus girl, who weds a Broadway playboy. Guy Kibbie is cast as a private detective, a part which gives him ample scope for hilarious comedy.

Annabella to Sing

For the first time in her life, Annabella will sing in "Maiden Voyage." Not only that, but she will accompany herself upon the zither.

She will be heard in a French song, "Quand Je t-ai Donne Mon Coeur" ("When I Gave You My Heart"), with Robert Young joining in the chorus. English lyrics also are to be written to the number.

In "Maiden Voyage," Annabella appears as a Swiss innkeeper, who entertains her guests with her songs in the evening. Young is the black sheep of an American family, whose mother, Billie Burke, has brought him to the Swiss resort, so that she can obtain a certificate of amnesia for him from her pet psychiatrist, Walter Connolly, to explain his failure to show up at his own wedding. William Thiele is directing.

"Calling Dr. Kildare"

Laraine Day, newcomer who won the feminine lead in "Sergeant Madden," goes into her second important lead as Mary Lamont, a nurse, who is rival to Lynne Carver for Lew Ayres' affections in the medico-detective romance, with Ayres and Lionel Barrymore heading the cast.

Harold S. Bucquet is directing. Nat Pendleton, Lana Turner, Samuel Hinds and Emma Dunn are in the supporting cast.

Murdered and Likes It

Ann Morriss' own request that she would like the experience of being "murdered" has won for her the most dramatic rôle of her career in "Society Lawyer," in which Walter Pidgeon and Virginia Bruce head an impressive cast. She plays a night club girl who is slain on the penthouse roof of a race-track gambler, which provides the key to the popular mystery.

"BANK NIGHTS" ILLEGAL IN SCOTLAND?

Regarded as Lottery by Dundee Police Chief

BRANCH'S LENGTHY DISCUSSION

IN a discussion on the legality of "Bank Nights" at the Scottish branch meeting it was stated that the Chief Constable of Dundee, a noted authority on law, gave the opinion that it was a lottery and he would certainly report it if anyone started it.

Two "A" films and television were other major topics raised at the meeting, which was presided over by H. W. Morton, who at the outset referred to the loss the branch had sustained in the death of Mr. Houston.

LOUIS DICKSON, the delegate to the General Council, explained to the members how "Bank Nights" were worked, and he was asked if they were not illegal.

H. W. MORTON said they were, he understood, quite legal because these tickets were not only issued to patrons who had paid for admission but were distributed in the vestibules and could be had by anyone on the payment. That made it quite legal because they did not require to pay for admission.

R. MCLAUGHLIN said he was surprised to see with what speed the General Council deprecated bank nights, but when he left the meeting he saw London kinemas showing two "A" films on the one programme. They did not seem to be in a hurry to dispose of that question.

Waiting for London

A. B. KING said that point, too, had been discussed at the General Council. They were still waiting for the London owners to implement their promise to stop these two super pictures on one programme. The London branch had the matter still in hand, and they were waiting for one of the big circuit chiefs to return from holiday so that they could have a meeting with him in an effort to stop this practice.

Referring to bank nights, Mr. King went on to say that it was considered a breach of their licences to have any inducement of that type. Yet there were two theatres in Glasgow who throughout the summer months had prize nights when they gave away various kinds of articles, and there seemed to be no protest made by the C.E.A.

HERBERT GREEN said they decided to test the position and selected Dundee, where the Chief Constable was a noted authority on law. He told them that in his opinion it was a lottery and he would certainly report it if anyone started it.

Glasgow Pre-Release

With regard to the pre-release of films by Paramount in Glasgow, a committee was appointed and they had a meeting on Tuesday with Mr. Hamson, the Paramount manager in Scotland. Mr. Hamson undertook to discuss the matter with his principals in London and see if they could make any suggestion which could be put before the exhibitors.

Enter John Turner

John Turner was officially told that he had been appointed secretary and in reply thanked the members and said that as far as the work was concerned, he could assure them that he would do all he could to fulfil the duties of the office to their satisfaction.

He then gave a report on the executive, from which it was disclosed that a meeting had been arranged with Lieut. Fraser, of the Glasgow police, to go into the question of A.R.P. as far as Glasgow and the West of Scotland was concerned.

E.T.U. Classification

RITSON BENNELL reported in regard to a meeting with the E.T.U. Conciliation Board, and it was agreed that the C.E.A. should endeavour to get the E.T.U. to agree with the classification of halls by the C.E.A.

Mr. Turner announced that from Cinema Sundays a total of £4,794 1s. 8d. had been received. There were still returns to come in from two halls. This was considered very satisfactory.

Regarding the vice-presidency, the president urged the Scottish members to make certain to vote this time.

The question of electricity charges was raised by a member who thought that concerted action was necessary, but after some discussion it was agreed to remit the whole matter back to the executive.

The next meeting of the branch will be held on Wednesday, April 26.

Staff Payment During Illness

QUESTION OF NEW CONTRACT RAISED AT EASTERN COUNTIES MEETING

THE quarterly meeting of the Eastern Counties branch of the C.E.A. was held at the Picture House, Ipswich, on March 21. D. F. Bostock was in the chair, and there were also present D. M. Attree, vice-chairman, and E. V. Barr, E. W. A. Bostock, S. Owen Cooper, R. K. Owen Cooper, E. H. Field (treasurer), F. Graves, W. S. Hammick, S. J. Oliver, H. W. Pinchow, E. Protheroe, R. W. Ripley, R. G. Rogers, T. E. Simpson, B. C. Sullings, J. C. Walton, and W. Waters, secretary.

Correspondence from the General Secretary, asking for suggestions as to topics which might be of interest as papers and also for the purposes of discussion at the forthcoming Summer Conference at Blackpool was read and discussion followed. It was agreed that the following matters should be recommended: "Small exhibitors' terms, unfair bars, two super films in one programme, and redundancy." The secretary was instructed to reply accordingly.

J. M. Ritchie, of the School for the Blind, wrote asking for permission to show a film entitled "Life Without Light." It was decided to leave the matter to the discretion of the individual exhibitor.

Progress was reported by the CHAIRMAN, and a further meeting of the Sub-committee would be held shortly to arrange further details.

"Glebelands"

The SECRETARY reported that further subscriptions had been received.

Contracts of Service

By a recent judgment in the Court of Appeal, said DOUGLAS ATTREE, in reporting on the last General Council meeting, exhibitors are responsible for the payment of weekly wages during the time a member of the staff is away ill for any length of time. To avoid this liability a special form of contract is being prepared by the Association solicitor which will be very useful to members, and the same is being circulated without delay to members.

The CHAIRMAN, in thanking Mr. Attree for his report, enlarged on the Contract of Service question.

Other Business

Under any other business, discussion took place regarding the Young Persons Act and Shops Act, and dealt with the question of probationers under 18 years of age.

Graham Moffat, Will Hay and Moore Marriott in a scene from WHERE'S THAT FIRE (20th Century-Fox)

Talks with Circuit on Twin Super Problem

Isa Miranda, exotic star of HOTEL IMPERIAL (Paramount), reviewed in this issue

MANCHESTER ASKS FOR DEPUTATION

A NEW move to solve the problem of two "A" films in one programme was made by the executive of the committee of the Manchester branch last week when H. Jackson moved, and J. J. McCracken seconded, a resolution for the appointment of a deputation to wait on Mr. Jarratt to discuss the subject. This was agreed.

The meeting also approved of a letter being sent to the general secretary, asking what progress had been made on this subject.

Free shows which have become a troublesome issue in the Manchester district were also considered.

W. E. HOLLAND (Odeon) said he was of opinion the best way to counter this menace to kinema Trade interests would be to endeavour to stop the film supply.

After a long discussion, it was proposed by J. J. MCCRACKEN, seconded by H. NEWBOULD, that full evidence in substantiation of the complaints should be submitted to C.E.A. headquarters and the matter left to the decision of the General Council.

Class for Projectionists

Suggested classes for projectionists, a subject which has been previously discussed, induced further comments. As this was thought to be somewhat of a Manchester matter, it was agreed that T. S. Dawson and H. Newbould should make contact with the principal of the College of Technology with a view to such a class being formed during the coming session.

Cinemas (Manchester), Ltd., sent a letter to the branch respecting financial assistance for the Alexandra Cinema, Salford, in respect of a rating appeal. T. S. DAWSON explained the circumstances in detail and obtained authority to place the full details before J. Mather (vice-chairman) to enable him to bring the case before the Legal, Finance and Parliamentary Committee.

Television Views

H. NEWBOULD gave a report on the discussion at General Council meeting on the television situation and emphasised the serious view that was taken by London exhibitors, who feared that theatre proprietors in general would be adversely affected. The general secretary had been instructed to get in touch with the B.B.C. and other authorities to see what steps (if any) had been taken up to date.

The meeting learned with satisfaction that H. Newbould had been elected to the Television Committee, A. Caplan to the Investigation Committee, and J. Mather to the Legal, Finance and Parliamentary Committee. These delegates were complimented on their appointments.

Concerning the attendance of delegates at the General Council meetings, it was agreed that only six representatives of the Manchester branch should attend each month.

Attention was directed to certain new clauses that had been added to kinematograph licences in the Manchester county area. It was resolved to send a letter to the clerk to the county justices, asking if he was in a position to reply to questions raised in a letter from the branch secretary, dated February 18.

W. R. Fuller, general secretary of the C.E.A., intends to be present at the general meeting of the Manchester branch, to be held at Roebucks Hotel, King Street, Oldham, on Friday, March 31.

The principal item on the agenda is the subject of television. It will be introduced by the delegates to G.C., who will present a report of the discussion that took place at the annual meeting in London.

TELEVISION

Scots Happy to Play Waiting Game

CHANCE TO BENEFIT FROM SOUTH'S EXPERIMENTS

THE question of television and Scotland was raised at the Scottish branch, when it was stated by various members that television would not come north for at least two years. The B.B.C. were not prepared to spend £10,000 on a cable and in addition to erect transmitting stations.

GEORGE SINGLETON said that they had got to face the fact that television had arrived. They in Scotland were particularly lucky because all the experiments would be done down south, and they would have the benefit. He was glad to note that their association had appointed a committee.

Far more important to them was to get in in time and help to direct the policy of television. Television might have very far-reaching effects on the entertainment they offered in the years to come, and it was advisable that they should get in in time and work with the B.B.C. LOUIS DICKSON pointed out that they had also to come to an agreement not only with the B.B.C. but the promoters of the entertainment to be televised. These terms might be £200 to 300, according to the size of the theatre.

FILMS AT SAVOY HOTEL

Installations by RCA and Pathe

A number of newsreel films added a new feature to the Savoy Hotel programme last week. The experiment was well received, and it is anticipated that films will now become a regular cabaret feature.

The sound projection equipment, consisting of the latest type RCA apparatus used in conjunction with Ross projectors, was installed by RCA Photophone and Pathé Equipment, Ltd.

WAGES SCALE FOR HALLS WITH SMALL TAKINGS

Details of Supplementary Agreement

FIFTY-NINE kinemas in the area of the North Western C.E.A. are affected by the special supplemental agreement which has been signed with N.A.T.K.E. These kinemas are placed in sub-grade A, or sub-grade B, according to earning capacity.

Of the 214 kinemas which are governed by the agreement, two are in grade one; 22 in grade two; 37 in grade three; and 94 in grade four, the remainder being in the sub-grades. Wages payable in sub-grade A kinemas are as follow:—

	Per week. £	s.	d.
Head attendant, foreman or caretaker	2	5	6
All other male staff. Grade four conditions to apply.			
Chief projectionists	2	17	6
Assistant operators	1	15	0
Cashiers (chief)	1	1	6
Ditto (second, where chief is employed)		18	0
Usherettes		15	6
Night staff (males)		17	0
Ditto (females)		12	0
Night cashiers (females—including one matinée)		14	0
Cleaner attendants	1	7	6
Cleaners (if only 24 hours worked)		15	6
Ditto (30 hours worked)		18	0

Sub-grade B kinemas:

	£	s.	d.
Head attendant, foreman, or caretaker	2	2	6
All other male staff. Grade four conditions to apply.			
Chief projectionists	2	15	0
Assistant operators	1	10	0
Cashiers (chief)	1	1	6
Ditto (second, where chief is employed)		17	6
Usherettes		14	6
Night staff (males)		16	0
Ditto (females)		12	0
Night cashiers (females—including one matinée)		13	0
Cleaner attendants	1	7	6
Cleaners (if only 24 hours worked)		15	6
Ditto (30 hours worked)		18	0

In the agreement between the North Western branch and the N.A.T.K.E. the various classifications are specified, but it is significant that no information is given as to the basis upon which kinemas are graded. There is a supplementary clause which states that all kinemas not classified in any of these six grades shall be subject to the terms of the agreement, which have previously been published in the KINE.

In Liverpool there are only 12 sub-grade A halls and only one sub-grade B kinema.

Although North Wales is part of the North Western Area, the agreement does not apply to kinemas in that territory.

B

"SERGEANT MADDEN"

Scenes from SERGEANT MADDEN, a story of the New York police force, which Metro-Goldwyn-Mayer Trade showed on Wednesday evening. Wallace Beery is starred with Tom Brown, Alan Curtis and Laraine Johnson in prominent supporting roles. Josef von Sternberg directed

"SWORD of HONOUR"

F.W. Baker says "Thank you"

KINEMATOGRAPH WEEKLY

Spectacular and inspiring romantic drama of life at Sandhurst, England's famous military academy. Democratic plot provides for logical introduction of full curriculum. Natural characterisation, authentic detail and appropriate music complete the grand patriotic entertainment. It's as topical as it's box-office.

Excellent popular booking.

THE CINEMA

Military College drama. Straightforward story of how gentleman ranker at Sandhurst gets rid of " yellow streak " after riding in Grand National. Production makes history in putting British Military College on screen, presenting realistic detail of drills, lectures, point-to-point racing, and parade-ground ceremonial, dovetailed with topical appeal and patriotic urge of British Legion visit, and religious uplift in College chapel ritual of sermon and hymn-singing. Narrative angles simple and at times sentimental, introducing triangle romance, interesting " cowardice " theory, comedy from three generations of hero's family and ebullient cadets, and Turf spectacle in scenes of Grand National. Concise direction, able all-round portrayal, authentic Sandhurst settings, commendable production values. Out-of-rut popular attraction.

It has been left to Butcher's to put something of British military schooling on the screen, and the effort is as commendable as the achievement is considerable. The background of the film is Sandhurst Military College, and there, in the course of a pleasantly romantic and sentimental story of a coward who finds himself, we look upon aspects of cadet training, pastimes, lectures, parades and massed ceremonial— something which, of course, has not been attempted before by British producers.

DAILY FILM RENTER

Authentic scenes of Sandhurst highlight this British offering, story telling of young man's military career almost ruined by " yellow streak." Point-to-point thrills, Grand National climax, and interesting details of Sandhurst routine are among entertainment tit-bits, boisterous comedy, and patriotic note abetting general scheme, while strong undercurrent of human interest is well to fore, and Geoffrey Toone makes likeable lead. Very good popular with topical note of British army life, plus big-scale parades, and patriotic appeal as additional assets.

America has for some long time had a virtual monopoly of subjects dealing with life at Uncle Sam's big Military Academies, but this film throws a searchlight on Sandhurst, cradle of the British army, special scenes having been photographed by permission of the requisite authorities.

Early on, an exciting point-to-point steeplechase is seen, while later in the story the Grand National is presented, all the thrills of the Aintree classic being shown, the hero failing to complete the course, but proving his manhood by undertaking the gruelling ride.

Sandhurst routine is depicted, complete with big-scale parades, cadet camaraderie, intimate details, and all the trappings that go to make up Britain's number one Military Academy, and British Legion gatherings are shown with a commendable realism.

Geoffrey Toone gives a manly performance as the plebeian Bill, Sally Gray playing the patrician heroine with more than ordinary competence, and Dorothy Dickson cleverly assuming the role of the designing widow. Wally Patch invests the part of the V.C. father with genuine feeling, Gordon Begg registering heavily as an old grandfather with army in his blood. Peter Gawthorne, Patrick Susands, Maire O'Neill and Donald Gray are others to make their mark in the supporting cast.

IMPARTIAL

"U" Certificate. British. 7,500 ft. 83 mins. Military drama. Directed by Maurice Elvey.

CAST.—Geoffrey Toone (Bill Brown), Sally Gray (Lady Moira Talmadge), Dorothy Dickson (Mrs. Stanhope). Wally Patch, Gordon Begg, Donald Gray, Cyril Smith, Pater Gawthorne, Maire O'Neill.

The Sword of Honour is the highest award given by the military college of Sandhurst, and this picture tells of its winning by a young non-commissioned officer. Facilities were granted by the War Office and the authorities at Sandhurst and by the British Legion. The novel and interesting backgrounds thus obtained are a feature of the film. There are also some excellent point-to-point horse racing and Grand National scenes.

PRODUCTION VALUES.—Good. STORY INTEREST.—Slight. HUMAN INTEREST.—Good. RECORDING AND PHOTOGRAPHY.—Good. PLACE AND TIME.—England ; present.

STORY.—Bill Brown, a young plebeian, is chosen to enter Sandhurst and train as an officer. He has an inborn fear of horses, but overcomes this after he has met Lady Moira, daughter of an impoverished Irish family. Her brother is Bill's close friend. Mrs. Stanhope asks Bill to train " Damocles," a wild thoroughbred, and Bill's association with the young widow is misconstrued by Moira and others. A series of events leads to Bill running away from Sandhurst and enlisting in a humble way, but he returns, proves his worth, and is presented with the highest military award of the Sword of Honour.

ACTING.—Geoffrey Toone is acceptable as Bill ; the acting honours go to Wally Patch and Gordon Begg, as Bill's father and grandfather respectively ; each gives a telling character study. Sally Gray makes a pretty, patrician heroine, and Dorothy Dickson is well suited as Mrs. Stanhope.

SETTINGS.—Humble home ; countryside, village inns, riding school, parade grounds, rallies, steeplechase, and other varied scenes.

APPEAL.—A really well made and enjoyable British picture.

THE C.E.A.

All dialogue. Good reproduction. 7,500 ft. 82 mins. Military academy and romantic drama. " U " certificate.

8¼ marks for all classes.

This picture makes inspiring entertainment for all Britishers. The authentic Sandhurst scenes provide a novel and attractive background and the military training detail is interesting and takes a natural place in the proceedings.

The military college backgrounds are the real thing, and the point-to-point race and Grand National climax are exciting. The photography and lighting are good.

Acknowledgments to

GEOFFREY TOONE—SALLY GRAY
DOROTHY DICKSON,

DONALD GRAY—WALLY PATCH AND THE ENTIRE CAST OF BRITISH PLAYERS

including the British Legion and the Old Contemptibles.

Produced and Directed by MAURICE ELVEY at Nettlefold Studios, Walton-on-Thames, for

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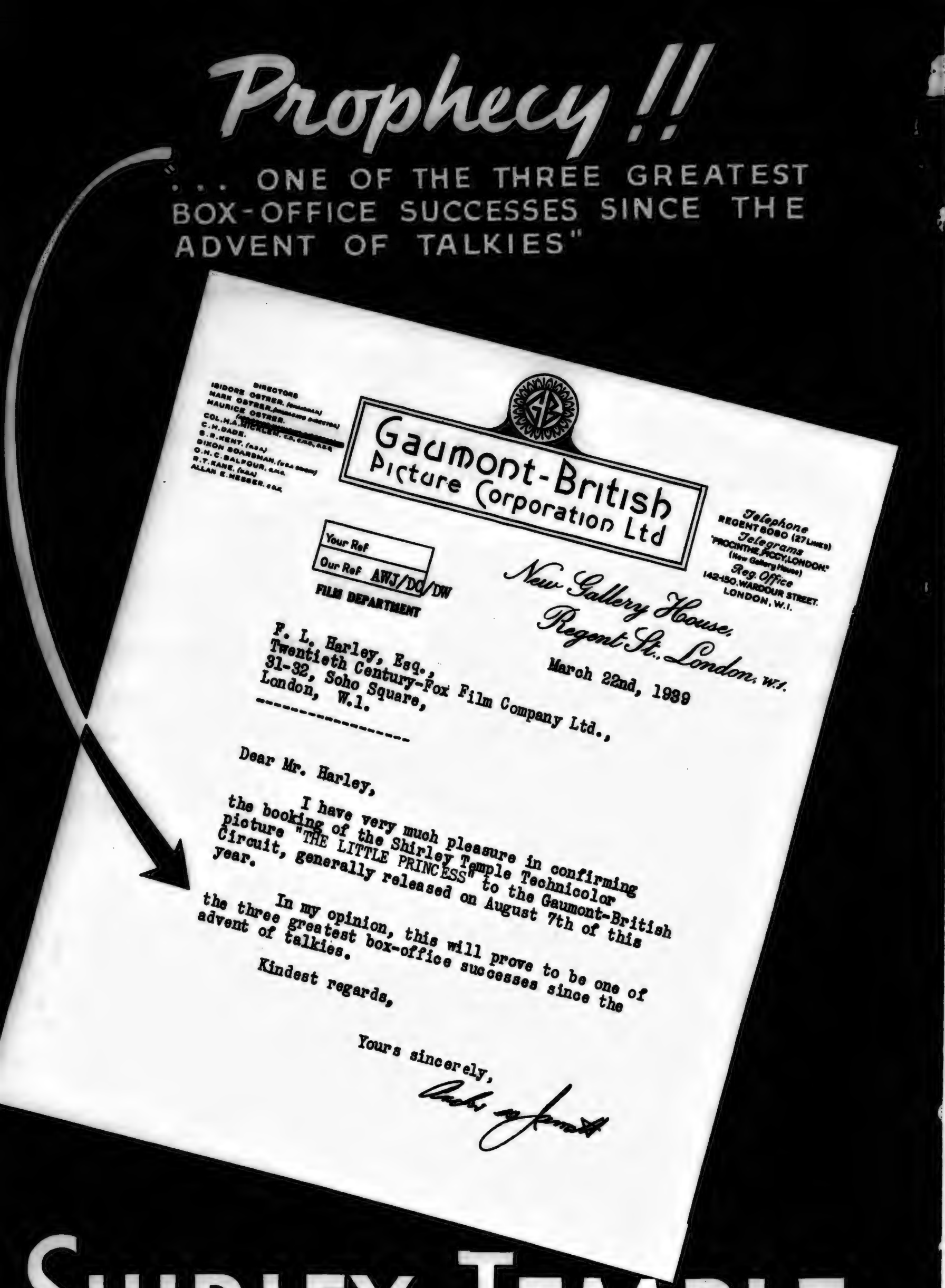

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FILM DEPARTMENT

New Gallery House,
Regent St., London, W.1.

March 22nd, 1939

F. L. Harley, Esq.,
Twentieth Century-Fox Film Company Ltd.,
31-32, Soho Square,
London, W.1.

Dear Mr. Harley,

I have very much pleasure in confirming the booking of the Shirley Temple Technicolor picture "THE LITTLE PRINCESS" to the Gaumont-British Circuit, generally released on August 7th of this year.

In my opinion, this will prove to be one of the three greatest box-office successes since the advent of talkies.

Kindest regards,

Yours sincerely,

SHIRLEY TEMPLE

IN

The Little Princess

IN TECHNICOLOR

20th CENTURY FOX

CURRENT FILMS ON 16mm

Breach of Contract Claimed at Leeds Meeting

CO-OPERATION OF SOUND COMPANIES SOUGHT

A VERY serious view is taken in Yorkshire of the opposition offered by free shows which exhibit sub-standard films of which the originals are still current. At last week's meeting of the Leeds Branch this was one of the subjects ventilated; television and "Bank Nights" were also discussed in detail. J. X. Prendergast presided.

Arising out of the discussion at the last meeting regarding kinematograph shows on 16 mm. film in the Huddersfield area, about which several exhibitors complained, particularly about one which was held in a Council school, the SECRETARY (E. M. Rush) reported that he had received a letter from Sir Charles McGrath, Clerk to the West Riding C.C.

This stated that the film used was "16 mm. film of the non-inflammable type."

He also read a letter from the Huddersfield Education Committee which pointed out that the film shows were held with the approval of the West Riding Education Committee and were not run for private profit.

It was reported to the meeting that one of the pictures shown at Linthwaite (nr. Huddersfield) was "Convict 99," which was a current film.

J. JESSON (Penistone) said it was quite possible to have 16 mm. shows running the same pictures at the same time as the legitimate kinema, and in opposition to it.

C. H. WHINCUP suggested that the matter ought to be taken up much more seriously with the renters.

C. P. METCALFE: There is no doubt that to an increasing extent current films are being issued on 16 mm. stock.

HARRY HOPKINS: It is clearly a breach of contract if such film shows are allowed to run in opposition to theatre bookings.

J. X. PRENDERGAST suggested that they ought to get information on that point. It might be that the difference in the width of the film and the size of the picture shown would have to be considered.

HARRY HOPKINS: Well, it is an exhibition to the public when all is said and done.

C. H. WHINCUP: My firm has a contract for the reissue of "The Thirty-Nine Steps," and if it is shown to the public prior to my booking on the film, whatever its width, I should certainly regard it as a breach of contract.

I think a lot of exhibitors make the mistake in not signing their contracts "First run so and so." They are content as a rule merely to bar their opposition, which does not prevent the film being shown on 16 mm. stock in a church hall or any other place where such films are usually shown.

CHARLES METCALFE: We have taken up the question with Gaumont-British and Western Electric and other people, but we can't get any satisfaction. One of the troubles is that very often small companies are formed just for the purpose of making one film; when they have made their one film they dispose of their rights to renters or kinemas, withholding 16 mm. rights, broadcasting and television rights, etc., and there is nothing to prevent them subsequently disposing of their 16 mm. rights where and as they like.

Mr. PRENDERGAST: We have no objections to such films being shown in educational institutions, but they are now getting into the clubs and pubs and places where ordinary films would not be allowed to be shown. Sub-standard stuff to-day is so good that people running it can take a hall seating two or three thousand people and put on a really good show.

When you see a man to-day with his collar reversed you can say with certainty "there's a man who belongs to the next generation of showmen."

Mr. METCALFE: Head Office has tried to get a clause put into the lease agreements issued by Western Electric, RCA, etc., to the effect that their films shall not be shown anywhere except in the legitimate kinemas. If we could get that it would remedy the situation.

WHAT THE SMALL MAN IS UP AGAINST

Two Supers, A Band and Three Stage Turns

Referring to the problem of twin super-programmes, Harry Hopkins, at Leeds, said that the position was certainly becoming desperate. In London recently he saw on one programme the film, second-run London, "Angels With Dirty Faces" and also Shirley Temple's latest picture. In addition, there were three music-hall turns and a band.

"This sort of thing is eating up product at an alarming rate in view of the present situation. If product gets really any shorter and the bankruptcy of ideas in film production becomes any worse, it is really difficult to see how we are going to carry on at all."

Gift Schemes as Reply to Twin Super Shows

"SMALL MAN WILL SOON HAVE NO ALTERNATIVE" SAYS METCALFE

AT the meeting of the Leeds branch Mr. METCALFE said that no exhibitor really desired to introduce "Bank nights" into this country, but the position for the independent and smaller exhibitor was becoming so serious that it was difficult to see how the innovation was to be avoided. "As long as people are giving two big films on one programme, supplemented by music-hall turns and an organ recital, it seems to me the small man will soon have no alternative if he wants to remain in business," he said.

Mr. PRENDERGAST: It is true we do not want "Bank nights" in this country, but what we do want is equal and reasonable distribution of product. We have to protect our business and our livelihood. We cannot sit and do nothing while we are kicked out of it.

B. GOLDSTONE: There are some small towns in which "Bank nights" would not be allowed. Leeds is one. The authorities in Leeds would never allow exhibitors to give anything away as an inducement to the public to patronise them and they never will.

C. P. METCALFE: There are certainly places where that applies, but if it came to an absolute legal show-down I am not at all sure that the local authorities have the right to impose a condition of that sort.

Mr. GOLDSTONE: They don't say they have; they merely say that they don't like it.

Starved of Product

Mr. METCALFE: The position may become so serious that we may have to ask Local Authorities to modify that view. There are many places to-day where the small exhibitor is simply being starved of product by the circuits, who leave him nothing, and such an exhibitor would be entitled to adopt any method of keeping his head above water. I have a theatre which is in that position and I tell you candidly that I am not going to be content to sit down and do nothing. There is a way of giving prizes such as is done in "bank nights" that is quite legal.

H. M. HORSFALL (circuit representative) said that what Mr. Metcalfe suggested as a remedy for the situation he had outlined would not be a remedy because there would be nothing to prevent the circuits from following suit and going one better.

Mr. METCALFE: They can't go one better. I don't want to start it, but in the case I have in mind there is not only the problem as regards product, but in addition prices have been cut. I am not afraid of any circuit on level terms. If the circuits choose to give away a Morris car, well, I can give a Rolls Royce and nobody can stop me except my bank manager.

Mr. HORSFALL: Even so, the circuits can go one better.

Mr. METCALFE: They can't, because they haven't the money, and before long, unless they stop their present tactics, some of them will soon be in Carey Street.

Mr. PRENDERGAST: I would like to point out that the independent exhibitors of this country take in a year between £18,000,000 and £28,000,000. It is a mistake to regard them as just so many flea-pit operators. All we want to get is a foundation for a solution for some of these problems.

Mr. HORSFALL: I am quite sure that "bank nights" will not be a solution to any problems.

Bound to Lose

C. H. WHINCUP said he disagreed both with Mr. Metcalfe and the chairman on this question. He felt very strongly that if "bank nights" were started in this country the idea would quickly spread and the only result would be that their bank balances would go down and that tremendous harm would be done to the Industry throughout the country. As he saw it the only possible outcome would be that they would be worse off.

Mr. PRENDERGAST: If you take America as a whole you will find that the independent exhibitors there have filled their theatres by this means. It is not just a flash in the pan because they are still running "bank nights" and are highly delighted with the results. In America the big theatre operators dropped the idea very much quicker than the independents.

Mr. METCALFE: If this idea is not a remedy, does Mr. Horsfall think that reduced prices are a remedy?

Mr. HORSFALL: We have not reduced prices—we reduced matinée prices and raised prices at night.

Mr. METCALFE: There are, unfortunately, people in the Industry who, as soon as a show isn't making money, proceed to reduce prices. This method is by no means unknown to the circuits. There are people throughout the country meeting their difficulties by cutting down prices, by piling up expenses and robbing their competitors of their legitimate share of film product, using their weight of money in order to do it. When you have got that position you have got to try to find a stick to beat them with.

Mr. HORSFALL: Yes, if you have got the requisite stick you can use.

Mr. METCALFE: Well, if I can give one motor-car as a prize, the circuit opposition will have to give 300, and they won't like it.

NOTTS AND DERBY ON CLASHING TRADE SHOWS

Support for Dovener at V-P Re-election

CLASHING Trade Shows, the television outlook, systematic support for "Glebelands" and the new election campaign for the Vice-Presidency were the chief subjects before the Notts and Derby branch, which met last week under the chairmanship of J. Pollard.

Among the correspondence read was a letter from J. Langham-Brown, the vice-chairman, who complained of too many Trade shows being held in Nottingham on the same day.

Mr. Brown said in his letter that on a certain Tuesday this month there were five Trade shows at various theatres, which made it impossible for those wishing to attend to do so. The SECRETARY reported that he had forwarded the particulars to the K.R.S.

The correspondence also included a letter from the secretary of the North-Western branch urging the members to vote for J. R. Dovener on the second election for the vice-presidency of the C.E.A. The matter was fully considered, and it was ultimately resolved that the members of this branch be recommended to vote for Mr. Dovener.

Penny a Week for "Glebelands"

Consequent upon a letter being received from a theatre employee who had recently been admitted to "Glebelands" for a period of convalescence, it was reported that a number of houses had recently adopted the scheme for endeavouring to obtain a contribution from each member of the staff of one penny per week.

It was unanimously resolved that the attention of members be drawn to this scheme. The scheme is by way of voluntary contribution, through a collecting-box in charge of the manager of the house.

Report from H.Q.

The CHAIRMAN, J. Pollard, reported that in conjunction with Coun. J. Drew, F. Prior and H. Elton, he attended the last meeting of the General Council in London, and he was pleased to report that the Notts and Derby delegates were again represented on the principal committees.

Mr. Pollard said that he was sorry that Mr. Drew withdrew his nomination to the new Television Committee, for the General Council, one and all, thought he would have been a very valuable member.

Television

Mr. DREW, in his report, said that this being the first Council meeting of the newly constituted Council, a lot of time was taken up by the election of committees.

He dealt at length with the television position and the fact that the General Council had considered it of such importance that a special Technical Committee had been appointed.

Employees' Sick Pay

Mr. PRIOR read over a memorandum prepared by Norman Hart, solicitor to the Association, regarding contracts of service with employees. This, it was reported, was a most important matter arising out of a judgment in the Court of Appeal on a recent case, in which it was held that an employee subject to any special contract of service, in the case of illness, was still in the employ of the employer and entitled to receive a full week's wages plus any Health Insurance benefit, and that he remained in the employ of the employers until such a time that he received a week's notice.

In view of the importance of the matter, it was resolved that members should be urged to clarify the position by giving their employees the requisite notice, and re-engaging them on terms and conditions which would allow the employer, if he so desired, to pay the wages, but receive the National Health Insurance benefit of the employees.

The SECRETARY was instructed to have prepared printed conditions of suggested employment for signature by employees, and these will be available in the course of a few days and may be received on application to the secretary's office.

Free Shows

A member reported that a free show had been given by a certain firm which had considerably affected his business. The SECRETARY stated that the complaint had been reported in full to Head Office.

Television in Provinces Not Imminent

DIFFICULTIES WITH LOCAL AUTHORITIES FORESEEN

OUTSPOKEN comments on television were made at the Leeds meeting by C. P. Metcalfe, who said he was strongly of the opinion that exhibitors should not lose their heads or be carried away on this subject. At the moment there were big interests out for all the publicity they could get in connection with it.

Mr. METCALFE went on: Continuous experiments were taking place with tubes on fluorescent screens of great brilliance, and it seemed that in this connection some sort of progress was being made. It was found, however, that these tubes would have a very short life and were very expensive. The greatest possibilities in their use was in conjunction with external sources of illumination such as arc lamps.

He understood, however, that in some cases a theatre or kinema would have to have as much as 6,000 volts of current to exploit television, and at the moment an exhibitor had great difficulty in getting more than 400 volts.

They would have some difficulty with the local authorities up and down the country before television became a practical possibility in the kinemas. There was also the question of the space to be occupied by television installations in the theatres. Very considerable structural alterations would have to be sanctioned by the Licensing Authorities and carried out by the owners of theatres before they could use television.

I am satisfied, added Mr. Metcalfe, that the extension of television to the provinces is not imminent. It has been reported that when extensions do take place certain centres like Leeds and a few other places will be more difficult of service than others.

It is clear that the B.B.C. does not contemplate any great development in connection with television at the moment. Last year £350,000 was spent on television and for the current year only £500,000 has been allocated, which seems to indicate that no very considerable development is expected in the 12 months. I am told that every subscriber they have got for television at the moment is costing the B.B.C. £15. If that is true it seems to require some explanation.

Contrast of Treatment

It is also very interesting to contrast the different treatment that is being given to television with that given to films. For the life of me I cannot see why television should be subsidised by public money when the film Industry in this country is denied all help by way of subsidy.

My own views—I am speaking personally—are that I think we should not in any way try to retard progress on television. In any case, it would be impossible, but I think we have the right to ask that equal treatment should be given to our Industry from the Government and public funds.

The Postmaster-General, when advocating the granting of the Charter to the B.B.C., gave an undertaking that the B.B.C. would never do anything to interfere with the entertainment Industry—kinemas, theatres and music-halls.

Another point we have to look to is that there shall be no monopoly to the B.B.C. or to anybody else when television becomes commercial entertainment. We ought to have the right not only to broadcast it but to re-diffuse anything that comes along.

We should also, I think, combine together to prevent the use of films and apparatus and artistes concerned in the making of pictures for television purposes.

The meeting expressed its cordial approval of Mr. Metcalfe's opinions on the subject.

P.R.S. Fight Coming

Continuing his report of the General Council meeting, Mr. METCALFE said that it was a matter of congratulation that with considerable difficulty they had been able to fix up for a further two years what was virtually a renewal of the agreement with the P.R.S. Under the new arrangement exhibitors would get a discount of 5 per cent. instead of 7½ per cent.

There was no doubt this was a very satisfactory arrangement, because originally the P.R.S. were demanding fees amounting to three or four times what were at present paid. He was afraid there would be another fight with the P.R.S. at the end of two years.

Mr. PRENDERGAST: The whole Industry ought to congratulate the committee which has had this matter in hand for what it has done. It is splendid work and has certainly saved every exhibitor a good deal of money.

Blackpool Discussion

Regarding the Summer Conference of the C.E.A. at Blackpool, Mr. HOPKINS urged that time should be devoted to the discussion of what after all was the greatest problem of the Industry—film hire. It was, he said, appalling to-day to see the complacency with which exhibitors met the demand of the renters for 50 per cent. for film hire. If anybody could tell him that a theatre taking, say, £10,000 a year could afford to pay £5,000 for films and remain in business, he would be very interested to have it explained how it could be done.

C. P. METCALFE: The Conference ought certainly to discuss product, and I hope it will. We want to get down to bars and programmes and things that are vital to us, even if it means cutting out some of the more technical aspects.

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MOSS' EMPIRES PAY OVER THREE MILLION IN TAX

Equal to 15 per cent. of Turnover

By OUR CITY EDITOR

THE movement to obtain alleviation from the Entertainments Tax by organisations giving "flesh and blood" shows is gathering force.

R. H. Gillespie, joint managing director of Moss' Empires, pointed out at the meeting of that company on Friday last that in the years since the introduction of the tax Moss' Empires have paid approximately £3,750,000 in this form of tax.

"Quite frankly," he said, "this is so alarming that it is difficult for us who are intimately connected with this business to explain it. The sum of over £122,000 was paid by this company in Entertainments Tax last year, and since the tax was inaugurated in 1916 approximately £3,750,000 have been paid. Apart from our ordinary Income Tax, our schedule "A" was £34,000 and our local rates came to £26,500. The terrible addition of the Entertainments Tax is really of a very crushing nature. It works out at about 15 per cent. of turnover.

Common Committee

Mr. Gillespie added that there is a committee in the House of Commons which is very interested in this matter. This influential committee has been supplied by us, he said, with extraordinary information in confidence. Other associated and competing companies in the Industry had done the same.

One of the theatres had made a trading lost last year of £2,305 but had paid over £3,000 in Entertainments Tax. Mentioning that the Hippodrome had been closed for 19½ weeks, Mr. Gillespie added that the previous show employed 239 people. Those people had to be maintained, and he believed had it not been for the tax the show would have run for the greater part of the 19½ weeks.

In the provinces they have very considerably reduced their prices of admission—which practically meant that the company had to stand the Entertainments Tax itself.

He further mentioned that the living stage was the only section of entertainment debarred from giving Sunday shows; yet plays were being broadcast on Sundays by the B.B.C., and were even being televised. Football pools made a very great difference to the theatres. They had particularly affected Thursday's takings in the provinces. Greyhound racing was another competing development.

Referring to the profit and loss account, J. J. Gillespie, the chairman, pointed out that income tax and N.D.C. were nearly £10,800 up but that the net trading profit was within £1,000 of 1937.

The Entertainments Tax, he suggested, keeps people of limited means out of the higher-priced seats. He hoped for some relief.

London Hippodrome Future

Mr. Gillespie referred to the reports that the company contemplates rebuilding the London Hippodrome. The facts are that the Lord Chamberlain has made very extensive requisitions for alterations, and the Board is considering what are the wisest steps to take.

"YOU CAN'T GET AWAY WITH MURDER"

Humphrey Bogart, Billy Halop and Harold Huber in YOU CAN'T GET AWAY WITH MURDER (Fox), reviewed in this issue

SHARE MARKET

European Situation as Governing Factor

A slight improvement in prices in some cases, but very little business took place in the kinema share market during the week under review. Prices actually have moved up and down in accordance with every move of the international political situation. Investment merit is no longer any criterion on the Stock Exchanges, which have become mere barometers of Hitler actions.

Associated British Picture Corporation were 1½d. better at 11s. on the optimistic forecasts about the company's results for the year ended March 31. Baird Television 20 per cent. preferred were also 1½d. higher at 9d.; London Pavilion preference 1s. better at 16s.; Odeon debentures 10s. at £84; P.C.T. preferred 6d. better at 19s. 3d.; P.C.T. "A" preference 1s. up at 22s., and "B" preference 3d. at 21s. 3d.; Union Cinema ordinary record 7½d., compared with 6d.

Dull features were provided by Gaumont-British 4½ per cent. debentures, which fell £2 to £78; General Theatres 6½ per cent. debentures, which declined £1 to £78½; Moss Empires ordinary depreciated 9d. to 20s.; and Twentieth Century 6 per cent. preference, which were 1s. compared with 1s. 3d.

BIRMINGHAM POSTER BAN

In accordance with the decision of the Birmingham members of the Birmingham and Midland branch of the C.E.A., poster advertising by kinemas was discontinued in the city as from Saturday last.

B. G. Muggleton (secretary) informs the KINE. that the decision has been accepted by the A.B.C., Gaumont-British, Odeon Theatres and Paramount, and all local circuits, as well as the whole of the independent members.

Six New Companies Registered

Odeon (Sheffield), Ltd.—Registered March 22. Capital, £1,050 in 1,000 6 per cent. cumulative preference shares of £1 and 1,000 ordinary shares of 1s. Kinema proprietors, etc. W. G. Elcock signs as director. Solicitor: Roger D. Orchard, 49, Park Lane, W.1. The registered office is at 39, Temple Row, Birmingham.

Metropole Entertainments, Ltd. — Registered March 22. Capital, £100 in 100 shares of £1 each. Kinema proprietors, etc. The directors are: Benjamin Jay (permanent managing director), 21, Gordon Mansions, Huntley Street, W.C.1 (managing director of Jay's Entertainments, Ltd.); Mrs. Martha Jay; Miss Sadie Jay; Jack Jay.

Aberystwyth Cinemas, Ltd.—Registered March 22. Capital, £250 in 250 shares of £1 each. Kinema proprietors, etc. The directors are: William T. Jones, solicitor, and Mrs. Anna J. Jones, both of Aberystwyth. Solicitors: Samuel and Jones, 24, Great Drakgate Street, Aberystwyth. Registered office: 24, Great Drakgate Street, Aberystwyth.

Regina Theatre, Ltd.—Registered March 23. Capital, £1,050 in 1,000 6 per cent. cumulative preference shares of £1 and 1,000 ordinary shares of 1s. each. Kinema proprietors, etc. Solicitor: W. W. Hawkins, 199, Wolverhampton Street, Dudley. Registered office: 199, Wolverhampton Street, Dudley.

P.G. Productions, Ltd.—Registered March 24. Capital, £1,000 in 20,000 shares of 1s. each. Film producers, etc. O. J. Hedge signs as director. Solicitors: W. P. Foster, Hedge and Clare, 4, Raymonds Buildings, Grays Inn, W.C.1. Registered office: First Avenue House, High Holborn, W.C.

Edgar Wallace, Ltd.—Registered March 24 with a nominal capital of £2,800 in 2,800 ordinary shares of £1 each. The objects are to enter into three agreements (a) with E.W., Ltd., (b) with Edgar B. Wallace, and (c) with Patricia M. C. Frere-Reeves; to exploit the literary, film and other rights of the late Richard H. Edgar Wallace. Directors are: Alexander S. Frere-Reeves, 21, Albany, W.; Mrs. Patricia M. C. Frere-Reeves, 21, Albany, W.; Edgar B. Wallace, 21, Albany, W.; Sydney E. Linnit, 23, Brook Street, W.; John T. Goddard, 10, Serjeants' Inn, E.C.1. Remuneration: £200 each per annum. Secretary: Mrs. L. E. Erwood. Solicitors: Theodore Goddard and Co., 10, Serjeants' Inn, E.C.4.

INCREASES OF CAPITAL.

Clifton Cinema Co. (Leeds), Ltd., 20, Park Row, Leeds.—The nominal capital has been increased by the addition of £4,000, in £1 shares, beyond the registered capital of £5,000.

PRIVATE ARRANGEMENT.

The creditors of **William Edward Holden**, Endeavour Cinema, 74, Plaistow Road, West Ham, and 46, Preston Road, Brighton, kinema proprietor, etc., met on March 23 at the offices of Mr. A. E. Orbell, accountant and auditor, 6-7, Old Steine, Brighton, when a statement of affairs was submitted showing liabilities of £970, of which £70 was due to the trade, £750 to a cash creditor, and £150 was owing in respect of the rent of the kinema.

The only assets were the stock, fixtures, fittings, etc., of a library business at 46, Preston Road, Brighton, amounting to £175. From that amount had to be deducted £65 17s. 5d. for preferential claims, leaving net assets of £109 2s. 7d., or a deficiency of £860 17s. 5d.

It was decided that the debtor should give instructions for the sale of the library business, the proceeds to be paid over to Mr. Orbell and distributed pro rata amongst the creditors. It was suggested that the landlord of the kinema should be asked to take a surrender of the lease.

SHARE MOVEMENTS

	Last week.	This week.	Movement.
African Theatres Ord.	30/-	30/-	—
Assoc. Brit. Pic. Corp. 5/- Ord.	10/10½	11/-	+ -/1½
" 6% Pref.	18/9XD.	18/9	—
" 5% Debs.	£96	£95½	—10/-
A.P.P.H. Ord.	14/-	14/-	—
Assoc. Talk. Pic. Ord. 5/-	-/3	-/3	—
Baird Tele. 20% Pref. Ord. 2/6	-/7½	-/9	+ -/1½
" Defd. Ord. 2/6	1/-	1/-	—
Brit. & Dom. Films £1	1/-	1/-	—
Brit. Lion Pref. Ord.	3/6	3/6	—
Capital & Prov. News. 5/-	3/3	3/3	—
Gains. Pic. Ord. 10/-	2/3	2/3	—
Gaumont-British Ord. 10/-	3/-	3/-	—
" A" Ord.	1/4½	1/3½	— -/-½
" 5½% 1st Pref.	9/6XD.	9/7½	+ -/1½
" 4½% New Debs.	£80	£78	— £2
General The. Pref.	7/6	7/4½	— -/1½
" 6½% 1st Mort. Deb.	£79½XD.	£78½	— £1
Kinemas	5/-	5/-	—
London Pavilion £1 Ord.	10/6	10/6	—
" 6% £1 Pref.	15/-	16/-	+ 1/-
London & District	-/4½	-/4½	—
Mde. Tussaud New 1/- Def.	1/6	1/6	—
" £1 Prefd. Ord.	16/-	15/9	— -/3
Moss Empires £1 Ord.	20/9	20/-	— -/9
" £1 Cum. Pref.	16/3	15/9	— -/6
Odeon 5/- Ord.	5/6	5/6	—
" 5% Debs.	£83½	£84	+ 10/-
P.C.T. Ord. 10/-	23/3	23/3	—
" 7½% Pfg. Pref. Ord.	18/9	19/3	+ -/6
" Cum. "A" Pref. £1	21/-	22/-	+ 1/-
" Cum. "B" Pref. £1	21/-	21/3	+ -/3
" Const. 7% Pref.	21/-	21/-	—
Scophony 5/- Ord.	4/6	4/6	—
Stoll Th. Corp.	-/9	-/9	—
" 6% Pref.	3/9	3/9	—
Twentieth Cent. 5/- Ord.	2/-	2/-	—
" 6% Pref.	-/6	-/4½	— -/1½
Union Cinemas Ord.	1/3	1/-	— -/3
" 1st Pref.	-/6	-/7½	+ -/1½
" 2nd Pref.	3/-	3/-	—
Union Cine. Sub. Props. 6% Pref.	1/3	1/3	—
" 4/- Ord.	12/6	12/6	—
	3/3	3/3	—

£1 shares unless otherwise stated.

Two Film Companies in Dispute

LAW CASE OVER BERGNER AND CZINNER SERVICES

In the King's Bench Division on March 28 Mr. Justice Hilbery granted an application that the hearing be postponed until next term of an action in the Long Non-jury List, in which the plaintiffs are Dramatic and Cinematograph Association, Limited, and others, and the defendants are Trafalgar Film Productions, Ltd.

Anthony Marlowe, who stated that counsel in the case were Sir Patrick Hastings, K.C., and H. C. Marks for the plaintiffs, and G. J. Paull, K.C., and Mr. Marlowe for the defendants, said there were a number of difficulties in the way of the case being heard this term.

It concerned a dispute on a contract between two film companies. It is a case of considerable substance, and will take a great deal of time. The pleadings occupy over 50 pages.

Mr. Marks supported the application, stating that it was desirable that it should be acceded to.

It is understood that the contract concerned in the action was for the services of Elizabeth Bergner and her husband, Dr. Paul Czinner, in the production of two films.

"SWORD OF HONOUR"

No Deletion of Union Jack Scenes

In the House of Commons, on Tuesday, Mr. Denville asked the President of the Board of Trade if he was aware that before the film "Sword of Honour" was permitted to be shown in provincial kinema theatres Butchers Film Service ordered that every scene showing the Union Jack must be cut out.

He was also requested to ask the Films Advisory Council to inquire what conditions are imposed by distributors on exhibitors and report as to what steps would be taken to put an end to that practice, and, in the meantime, confer with distributors and exhibitors to ensure that no similar conditions would be imposed in future.

Oliver Stanley: "I understand that the distributors concerned have issued a statement to the effect that no such instructions were given. The second part of the question does not therefore arise."

GUERNSEY CENSORS AND FRANKENSTEIN

Son Approved But Bride Banned

For the second time in the history of the kinema in Guernsey, film censors W. W. Watkin and A. H. Brice sat to decide whether "The Son of Frankenstein" was a film fit for exhibition in local kinemas. Unless a film is greatly out of the ordinary the island is content to be guided by English censorships.

However, the censors saw and passed this film for public exhibition. Three years ago the same censors banned the showing of "The Bride of Frankenstein."

ON THE S.O. FRONT

Wage Scale as Condition for Opening

COVENTRY RATES COMPARED

COVENTRY City Council has received a report from the Watch Committee stating that if the appropriate wages scales were not adopted for Coventry Sunday opening, permission would be withdrawn.

Ald. Hodgkinson said if there was a public scandal in Coventry it was the wages paid to kinema employees. He quoted rates of wages in Birmingham compared with those in Coventry as follows: Female attendants, Birmingham, 25s.; Coventry, 21s.; first cashiers, 35s.-27s. 6d.; second cashiers, 30s.-25s.; doormen, 50s.-45s.; cleaners, 16s.-15s.; chief operators, 90s.-72s. 6d.; second operators, 60s.-50s.; third operators, 35s.-31s. 6d.

NO FURTHER ACTION AT BRIDLINGTON

Council Decision to Stand

With only two members voting against, Bridlington Town Council, sitting as a General Purposes Committee, has decided that no further action be taken on the question of Sunday opening of kinemas. Discussion on the matter was opened last month and was carried forward on to the agenda of the Committee. Members argued that the Council had already arrived at a decision (that there be no Sunday opening), and the matter should be allowed to rest there.

We understand it is very unlikely that the Committee's decision will be reversed at the Council meeting. In the event of the minute of the General Purposes Committee being carried the matter will not be reconsidered again for six months.

ODEON, BURNLEY, SHOW REFUSED

Magistrates' Only Concern, the Programme

Burnley (Lancs) Borough Justices have refused an application for a Sunday concert at the Odeon on the programme submitted.

F. Lambert, solicitor, applied for permission to open on Sunday evening, April 30, for a charity concert in aid of the British Limbless ex-Service Men's Association (Burnley branch), to be given by the "Kentucky Amateur Minstrels."

Mr. Lambert said the programme had been submitted to the Justices, and he thought he could say that the programme was of such a nature that it could fittingly be given in a place of worship. Nevertheless, if there were any items to which the magistrates did take exception those items would be omitted.

The Mayor (presiding) said the magistrates fully sympathised with the object of the concert and their only concern was with the programme. After a retirement the magistrates announced that on the programme submitted the application would not be granted.

COSY, DERBY, CHANGES HANDS

To be Reconstructed as Forum

One of Derby's oldest picture houses, the Cosy, which seats 630 persons, was taken over from the London Road Cinema Co., Ltd., by B. H. Franks, the owner of a chain of kinemas in Lancashire last week.

The name is to be changed to the Forum, and the kinema has been closed for extensive alterations, which will include new wide-range sound apparatus, screen, and seating.

A new manager, R. E. Dockerty, has been appointed, and it is understood that the services of the present staff are to be retained.

EMPIRE, ROTHERHAM, SOLD

Laurie Steeples' £52,000 Deal

Laurie Steeples has bought the Rotherham Empire Cinema, at a sale by auction, for £52,000. The property, which includes saleshops fronting to High Street, a suite of offices and a billiards saloon, has a net rental of £4,236, and is freehold. The sale was conducted by Shearman and Johnston, of Rotherham.

The Empire started as a variety theatre in 1913 and was turned into a kinema in 1920. It is at present leased by the Associated British Cinemas until September 9 next.

Seat Price Complaints in Isle of Man

L.C.C. REGULATIONS AS MODEL

WHEN the Douglas, Isle of Man, kinema proprietors made their annual application for licences at the Douglas Licensing Court, the President (R. G. Johnson) said some complaints had been made of overcharging of the cheaper seats in the rush times. He read a copy of the by-laws made by the London County Council on the subject and said the Bench thought it should be imposed in the Isle of Man.

S. J. Kneale, solicitor for the Strand Cinema Theatre Co., Ltd., said the complaint which had been made was absolutely unfounded. Both the Palace and Derby Castle Company and his clients at once agreed with the conditions when shown them and that was the best proof that there was no ground for complaint.

The President said the licences would be renewed subject to this condition being observed, and the applicants gave an undertaking to this effect.

With "It's In the Air" leading the programme at the West End Cinema, Birmingham, this week, Manager Fred Hardy arranged a special musical interlude. For the first three days of the week the band of the 69th (Royal Warwickshire Regt.) Anti-Aircraft Regt. T.A., under Bandmaster W. A. Clarke played appropriate selections from the stage.

Loretta Young, Warner Baxter and Binnie Barnes in WIFE, HUSBAND AND FRIEND (20th-Fox), reviewed in this issue

Buchanan to Make "Band Wagon" with Jack Hylton

NEGOTIATIONS FOR U.A. RELEASE

JACK BUCHANAN, in partnership with Jack Hylton, will begin production on "Band Wagon" at Hammersmith Studios, starting May 1.

Negotiations for release through U.A. are expected to be finished by Wednesday. Financial details have been completed to enable Buchanan to continue with further productions at his own studios.

The film will star Jack Hylton, Arthur Askey, Richard Murdock and Syd Walker, and will be based on the idea that Askey is a "queue" entertainer, with Syd Walker as his general assistant. "Stinker" Murdock, through a boat-race night indiscretion, finds it "convenient" to partner up with Askey. Following many tribulations, the famous trio finds radio fame through Jack Hylton.

Bobby Cullen will be production manager with Tommy Morrahan as art director. No director or cameraman has yet been chosen.

Seat Price Control Spreading?

RESTRICTIONS SOUGHT AT MIDDLESEX

COUNCIL ASKED TO FOLLOW L.C.C. LEAD

THE Middlesex County Council is to be asked to-day (Thursday) to introduce regulations similar to those existing in the London area with regard to the adherence to the prices of seats in kinemas. A suggestion that licensees should be prohibited from altering from day to day seat prices has been negatived.

It is stated by the Entertainments Committee of the Middlesex Council that the proposal to control seat prices is the result of several complaints.

The Committee therefore recommends to impose a condition similar to that of the L.C.C. upon all kinema licences for which application for renewal is made next November.

The regulation in question imposes on licensees the necessity for exhibiting plans or diagrams at the entrances, showing the seating accommodation and notices showing the prices charged for each period of the day, and also notices in the auditorium showing clearly the position of the seats for which the respective prices are charged. The prices may not be raised during that day. While any seat is unoccupied and available for the public no person desiring to occupy such seat may, without reasonable cause or excuse, be kept waiting longer than is necessary for such seat or be refused admission to the premises for the purpose of occupying such seat.

The Committee recalls that when Sunday opening was first allowed in the Enfield Urban District, the District Council asked that a condition should be imposed to provide that the charges for admission on Sundays shall not exceed those for week-days.

It is now pointed out that the L.C.C. regulation referred to only refuses to permit the licensee to alter during a performance the prices previously fixed.

The Committee is advised that it would not be proper to seek to control the prices of admission on one day by reference to those charged on another.

It recommends, therefore, that the Enfield U.D.C. be informed that it is not prepared to impose the condition suggested by that authority.

Virginia Bruce and Melvyn Douglas in WHAT A WOMAN (Columbia), which opens at the Odeon, Leicester Square, on April 8

KINEMA SIGN CONTROL IN LONDON

Lords Committee Hears C.E.A. Case Against New Bill

FURTHER objections by the C.E.A. to clauses in the London Building Acts Amendment Bill were heard on Wednesday and Thursday by Lord Merthyr's Committee of the House of Lords. The Bill contains clauses giving the L.C.C. additional powers in relation to temporary structures, but exempting advertising hoardings in certain cases, and the Association asked that that exemption should extend to kinema signs.

SCOTT CAIRNS, counsel for the Association, said that not only would kinema proprietors have to face delay and inconvenience in regard to some of the advertising signs which they wished to exhibit from time to time, but would be left in doubt as to whether or not such a sign was a "structure" coming within the meaning of the clause.

LESLIE KNOPP, technical adviser to the Association, who was called as a witness, said that signs at kinemas whether temporary or permanent in character were already adequately supervised by inspectors from the kinema department of the L.C.C. Some of the signs used might be considered to be structures—it was a matter of doubt—and if kinema proprietors had to apply for consent to their erection that might mean a delay of a month or six weeks. Therefore, a kinema proprietor might be unable to put up a sign advertising a week's programme.

S. TURNER, K.C., for the L.C.C., said there was no legal definition now of structure and so there was no more uncertainty in the case of kinema proprietors than in the case of other people.

The Committee approved the clause.

Sky Signs

On the next clause, CRAIG HENDERSON, K.C., for the L.C.C., said that the erection of sky signs had been illegal since 1889, but proceedings for infringement of the law could only be taken under the Summary Jurisdiction Act, which meant that they must be begun within six months of the sign being erected. It was quite easy in a place like London for a sky sign to be put up and escape the observation of the authorities for six months. Therefore, it was proposed to make it an offence to retain or permit the retention of a sky sign.

SCOTT CAIRNS submitted that many signs had been erected which it was thought were legal, and it would be a hardship to require their removal.

The Committee decided that the operation of the clause should be limited to proceedings taken in the case of erection of signs or maintenance of signs unlawfully erected.

"Overhanging"

Consideration was next given to a clause extending the powers to make by-laws in regard to signs overhanging the public highway. The Council sought control over signs which overhang unenclosed forecourts and other places to which the public have access.

SCOTT CAIRNS said that all the people most closely connected with the making of signs had come to petition against that clause.

The existing powers, he said, were put into force 25 years ago, and they were told that the by-laws were ripe for amendment and bringing up to date.

If, he suggested, the case put before the Committee by the promoters was right, then those by-laws had been hopelessly out of date for the last 15 years at least.

He submitted that there was no evidence at all to show that there was a need for an extension of their powers.

"Unless it is shown not merely that there might be some small advantage to the public safety point of view in having an extension of their powers, but that there was, in the Council's experience, a real need for the change, then I submit it should not be made."

CRAIG HENDERSON said that the protection of the public was not secure unless they had control over where the public went and where they had a right to go. That was not always a public way. There were many places—though they were not over the public way technically—where those things were just as great a menace to the public as they were over a public way.

If it be right to control those by law, the submission of the Council was that the protection ought to extend to all cases where the public might be in danger, just as much as though they were on the public way.

LORD MERTHYR said the Committee had decided against the L.C.C. Signs which were not an integral part of the building and which were not overhanging a public way would not be liable to control of by-laws. The law would remain as it was to-day.

L.C.C. and Patrons' Seat-Price Complaints

APPEAL AGAINST ENTERTAINMENTS COMMITTEE'S DECISION DISMISSED

Continued from page 3

He added that during 1938, 731,000 persons visited the kinema, and Mr. Hayward had been the only complainant.

H. Reginald Stamp, chairman of the Committee, reminded the County Council that the complaint was the aftermath of the difficulties that arose over the vexed question of fixed kinema charges. The rule had recently become operative and he was very happy to state that the long-drawn out controversy with the Trade had now been settled amicably. The rule was being worked 100 per cent. by the kinemas.

The complainant's grievances virtually arose before the rule came into force, and as the County Council were aware, the Entertainments Committee, after hearing Mr. Hayward's original complaint, considered that he made out his case and the Blue Halls Cinema licence was renewed for two months only. Pending the hearing of the application for the full licence, special observations were kept by the officers on the kinema and not one single fault was reported.

Moreover, with the exception of Mr. Hayward, there had been no complaint by the general public.

"Since the original hearing of the case," Mr. Stamp remarked, "the complainant appears to have constituted himself unofficial inspector of the kinema, and seems to have made things difficult for the management. That is not to be commended," he added amid applause.

The trouble, Mr. Stamp proceeded, really arose over the interpretation of the rule. It should not be worked harshly or unfairly in the interests of either the patrons or the kinema. No one could accuse him (the speaker) of partiality—though it had been said that he had an unbalanced sympathy for the patrons—but they had to act fairly in the interests of all parties.

It might be that a patron would be kept waiting, but on the other hand so long as —in the word of the rule—he was not kept waiting unduly, there could be no offence. They had to allow for the time lag between persons vacating seats and patrons entering.

> On the question of Mr. Hayward being refused admission, evidence had been given before the Committee that the complainant had acted unreasonably when in the kinema, and the management apparently relied on the common law to refuse him admission. He (Mr. Stamp) thought that everyone would agree that it was not within the province of the County Council to interfere with that right. (Hear, hear.)

The recommendation to grant the music and dancing licence was carried on a show of hands by an overwhelming majority.

On and after April 1, 1940, the committee of the London County Council proposes to revert to its former title of "Entertainments Licensing Committee." The committee, in recommending the change of title, states that it will give a clearer indication of its duties.

"THE SPY IN BLACK"

Columbia's Provincial Trade Shows

Columbia announces that a complete provincial Trade show schedule for "The Spy in Black," the second British super, is now arranged.

This film, which received exceptional praise from exhibitors and Press at the recent London Trade show, will first be shown at Liverpool, at the Scala, on Thursday, March 30, at 11 a.m.

The other Trade shows, in date order, are: Leeds, Friday, March 31, Scala, 11 a.m.; Birmingham, Wednesday, April 5, Futurist, 10.30 a.m.; Newcastle, Thursday, April 6, Essoldo, 10.30 a.m.; Glasgow, Friday, April 7, Scala, 11 a.m.; Manchester, Wednesday, April 12, Theatre Royal, 11 a.m.; Cardiff, Friday, April 14, Odeon, 11 a.m.; Nottingham, Friday, April 14, Ritz, 11 a.m.; Exeter, Sunday, April 16, Odeon, 3 p.m.

A scene from SWORD OF HONOUR (Butcher), starring Geoffrey Toone and Sally Gray, reviewed on page 20

G.P.O. Film Unit Equipment

M.P.'s QUESTION IN THE HOUSE

In the House of Commons on Monday, MR. SORENSEN asked the Postmaster-General whether he could give details of tenders submitted for new sound equipment at the Blackheath studios; what system was to be installed; whether the tender was the lowest submitted; and whether the equipment was of British manufacture.

MAJOR TRYON (P.M.G.): I cannot give details of the tenders, since it is a principle long accepted by this House that such tenders are to be treated as confidential.

The tenders were not for the supply of equipment to a Post Office specification. Each of the firms tendering submitted a proposal for the equipment of the studio according to the firm's system; and the tenders varied not only in the lump sum payment required in lieu of rental, but in the type and quantity of equipment, the period of lease, and the rates and conditions of royalty charges. Thus, no direct monetary comparison is possible.

The system which is being installed is that of RCA Photophone, Ltd., which is largely used by leading studios in this country; 67 per cent. of the equipment is of British manufacture.

TWO WOLVERHAMPTON HALLS CHANGE HANDS

Two Wolverhampton kinemas changed hands on Monday when Pine Pictures, Ltd., took over the Olympia, Thornley Street, and the Coliseum, Dudley Road, from Mr. and Mrs. Quigley.

C. S. Jacobs, managing director of Pine Pictures, has an interest in Bilston and Wednesbury kinemas in South Staffs. The Olympia and Coliseum will be closed alternately in May for alterations.

TRADE AT PLAY

Golf — Table Tennis — Cricket

A.B.C. GOLFERS' SPRING MEETING

W. McInnally Wins RCA Cup

ON Sunday members of the A.B.C. Golfing Circle spent a most enjoyable day at Hartsbourne Manor Golf Club, Bushey Heath, to compete for valuable prizes in the annual Spring meeting, the main trophy being the RCA cup. This was won by W. McInnally with a net score of 74 (the standard scratch score of the course is 75). A very strong easterly wind swept the course, and low scoring was impossible with such conditions, but considering this handicap the results were exceedingly good.

Apart from golf, however, these functions prove very popular with executives, friends and managers alike, good fellowship being the order of the day. Among those present were A. S. Moss, C. W. Sanders, S. R. Simpson, R. Salisbury, R. Pennell, G. Tribe, S. H. Hope, S. C. Marshall, G. Dicker, W. James, and F. Alven.

The competition was decided over 18 holes, played in the morning, followed by the usual luncheon, after which A. S. Moss presented the prizes. These had been kindly donated by RCA, Calmic, Ltd., National Screen Service, Ltd., and A.A. Signs, Ltd.

Enthusiastic applause greeted the winner of each prize, particularly that of the RCA cup, and each prize-winner suitably replied to the characteristic remarks of the president, A. S. Moss, as he made the presentations. The Circle's hon. secretary, Donald Shave, proposed a vote of thanks to the secretary and committee of the Hartsbourne Manor Golf Club for the welcome they had extended to the members of the Circle that day.

John Deeny acted as assistant to the secretary for the day. The prizes and winners were:—

RCA Cup, to be held for the year. Silver replica to winner, W. McInnally, 88—14—74 net; runner-up, R. Salisbury, 84—8—76 net.

Seniors, handicaps up to 16. First, D. Shave, 80—2—78 net; second, S. R. Simpson, 95—14—81 net.

Juniors, handicaps 17 and over. First, O. Flint, 85 net; second, L. L. Cook, 86 net; third, F. Alven, 87 net; fourth, A. S. Moss, 88 net.

The special surprise prize went to A. J. Sadler.

MANCHESTER CRICKET

Trade to Form An Association

Steps are likely to be taken within the next few days for the formation of a Trade cricket association for Manchester. It is probable that a meeting of interested members of the Trade will be arranged to discuss the proposal.

Provisional fixtures, it is understood, have been arranged, but the difficulty of securing a ground for home matches is one which has yet to be surmounted. One of those interested in the movement is Frank Harrison, of the J. F. Emery Cinema Circuit.

"LOVE AFFAIR" TRADE SHOW

Irene Dunn-Charles Boyer Success

In view of the importance of the Leo McCarey production "Love Affair," and the fact that another important film was to receive its Trade showing on the date originally arranged for this Irene Dunne-Charles Boyer co-starring vehicle, the Trade show date of "Love Affair" was put forward to Wednesday, in order to give exhibitors the opportunity of seeing both films.

The film deals with two worldly sophisticates, whose individual sacrifices for the sake of love develop into one of the screen's most powerful romantic dramas.

A large and distinguished cast, which includes Maria Ouspenskaya, Lee Bowman, Astrid Allwyn and Maurice Moscovitch, enact important supporting rôles.

Mickey Mouse Silver Cup Winner

News has been received by Chief Mickey Mouse Reynolds Roberts, of the Regis, Hull, that his club has been awarded the silver cup for 1938. Formed in 1936, the Regis Mickey Mouse Club, which has a membership of over 1,000, is one of the largest in the city.

This is the third occasion on which a premier Mickey Mouse Club award has gone to Hull, the gold cup and the silver cup having previously been awarded to the Regal Club when it was under the direction of Douglas Rattee, now manager of the Ritz, Nottingham.

Leo Carillo, Walter Pidgeon and Virginia Bruce in SOCIETY LAWYER (M-G-M)

TABLE TENNIS FINAL RESULTS

Trade League's Brilliant Talent

The Championship semi-finals and finals of the Film Renters' Table Tennis League were held on Friday last at the St. James's and Soho Club in Greek Street, W.1, and some 200 friends were there to applaud. The standard of play, especially in the singles, was very high.

An informative and interesting programme had been compiled which included "Spotlights" on the members playing in the tournaments, the history of the League by Frank Poole, one of the founders, and a foreword by the League's new secretary (Harry Edwards).

Play started at 7 p.m. and went on—nonstop—until just before 11 p.m. The results of the finals were: Miss L. Lander (RKO-Radio), ladies' singles; E. Hahn (Pathé), gent's singles; Miss L. Lander and Miss H. Jackson (RKO-Radio), ladies' doubles; W. Livy and D. A. Bishop (H.M.V.), gent's doubles; and I. Craig (Gaumont) and Miss J. Lockless (Pathé), mixed doubles.

Electrical Breakdown at Newcastle

A workman's steel file contacting with the main current caused an electrical breakdown in the Paramount Theatre, Newcastle. "As soon as the break-down occurred," reported H. A. Freeman, general manager at the Paramount, "the automatic lighting system immediately came into operation." During the interval, Eric Lord, the theatre organist, was on the stage at a piano.

Lancs Old Boys' Reunion

Reminiscences of the Early Days

Nearly 50 members attended the annual reunion of the Lancashire Cinema Old Boys' Association, held at the Grosvenor Hotel, Manchester, last week. Those present included seven members from the Liverpool territory; J. Henderson, of Stockton-on-Tees; Geo. P. Fenton, of Darlington (one time joint owner of the Central, Northwich, and the Town Hall Cinema, Winsford); Mr. MacFie (of the transport firm), of London; and W. Wilmore, of Cheltenham (formerly of Rawtenstall, Lancs.). This was the first function to be presided over by the new president, F. A. W. Stanbury (Manchester branch manager, Warner Bros.).

Reminiscences of the early days of the kinema Trade were given by some of the speakers. The toast to "Our President" was proposed by J. Mather, and F. A. W. Stanbury responded; "Past President," J. Brearley (chairman of the committee) and J. Mather; "Kinema Veterans," F. Collinson and Geo. P. Fenton; "Our Association," M. Mott Cowan (Liverpool) and E. G. Milloy.

After the speeches there was an excellent variety entertainment arranged by F. A. W. Stanbury, W. Woolstencroft, and E. G. Milloy.

Gillingham's All-Kinema Wedding

Vera Wildish, usherette and assistant cashier at the Plaza, Gillingham (Kent), and Robert Smith, formerly assistant commissionaire and general utility man at the Plaza for 3 years, were married at St. Barnabas Church, Gillingham, a few days ago.

G.-B. DINNER-DANCE AT CHESTER

Regal, Marble Arch, Festivities on April 5

ABOUT 250 members of the staffs of the various G.-B. kinemas in Chester and district attended the annual dinner-dance held at the Bars Hotel, Chester. Guests included Mr. Rowley (Gaumont Palace), Mr. Haydock (Majestic), Mr. Mulvey (Music Hall), and managers of other non-G.-B. kinemas in the city.

Members of the committee responsible for the arrangements were Mr. Proverbs (chairman), Miss Parry (secretary), Miss Barlow, Miss Edge, Mr. Owen Jones, Mr. Lotto, Mr. G. Williams, and Mr. Ruddock.

Regal Staff Dance

The annual staff dance of the Regal, Marble Arch, takes place on Wednesday, April 5, at the Portman Rooms. Lou Hill's Embassy Hall Band will be in attendance and many attractive novelties are promised at the function, which will last from 9 p.m. to 3 a.m. A licence till 3 a.m. has been granted.

Tickets (3s. 6d. single) may be obtained from R. A. Mitchell at the Regal, Marble Arch.

Wallasey Ball

Owing to the Merseyside black-out on Friday night, the organiser of the Wallasey Kine-Theatrical Carnival Ball (K. H. Drennen, manager of the Royal, Wallasey) has brought the event forward to Thursday, March 30.

This ball, an individual effort by Mr. Drennan under the patronage of the Mayor, is being held in aid of a local charity.

Northfield Dance

There was an attendance of about 150 at a dance given by the directors of the Northfield Pictures, Ltd., at the Black Horse Hotel, Northfield, Birmingham, in celebration of the tenth anniversary of the opening of the Northfield Cinema. Amongst the large company were Mr. and Mrs. W. T. Hodge, Mr. and Mrs. A. C. Hodge and W. G. Hodge (directors), H. C. Pickering (manager of Northfield Cinema) and Mrs. Pickering, G. Barnett (manager of Weoley Cinema) and Mrs. Barnett. The duties of M.C. were carried out by A. C. Hodge.

FOR WORLD'S FAIR

"Town and Gown," another Kinograph short, has been selected for showing in the United Kingdom Pavilion at the New York World's Fair. Like "Fire Fighters," which is also to be shown at the Fair, "Town and Gown" was produced by Peter Collin, the cameraman being Stanley Bowler, A.R.P.S., and the commentary by J. Granville Squiers.

A.B.C. golfers photographed at their Spring meeting on Sunday last. W. McInnally, winner of the RCA cup, is seen eighth from the right

Eire Association Meets Government

TALKS ON MERGERS AND DISTRIBUTION

A DEPUTATION from the recently formed association which represents the independent and provincial exhibitors in Eire was received last week by officials of the Department of Industry and Commerce in Dublin.

They put forward views on the formation of an Irish industry—at present the subject of a probe by the Eire Government—and discussed also "kinema monopolies and film distribution."

Although no official announcement was made, it is learned that the recent kinema share merger between the Elliman group and Irish Cinemas, Ltd., figures in the talks.

A member of the deputation afterwards said that they were told that the Government are making a "thorough investigation into the conditions of the kinema Industry."

The Department officials have already received the views of the Theatre and Cinema Association (Ireland) and of the K.R.S.

Last week's deputation included J. P. Stanley (Dundalk), the Rev. J. O'Doherty, C. C. (Balbriggan), P. Delahunty (Thurles), C. Dann (Longford), C. Sylvester (Curragh and Newbridge), T. Doyle (Enniscorthy), W. J. Barry (Roscrea), P. J. Mulligan, solicitor (Ballina), and J. G. Murphy (Drogheda).

METROPOLE, DUBLIN, NEW MANAGER

F. Dowling Appointed

Frank Dowling, manager of the Green Cinema, Dublin, which recently adopted a semi-second run policy, has been appointed manager of the Metropole, which is in the Elliman combine.

Before going to the Green Mr. Dowling was house manager of the 3,000-seater Dublin Savoy, and also for a time house manager of the Cork Savoy. As Irish Cinemas, Ltd.—in which the Elliman group has now controlling share interest—own both Savoys, Mr. Rowling is back again with many of his old friends in the same circuit. It is thought that A. Elliman, manager of the Metropole, will take over the position of booking manager to the combine.

Savoy Cafe Improvements

While Dubliners eat in the spacious restaurant attached to the 3,000-seater luxury Savoy Cinema (Irish Cinemas, Ltd.), reconstruction work is being carried on behind the scenes. A new kitchen is being planned, and this, it is hoped, will be open in time to cope with the Easter rush.

Organist Switch Over

Taking advantage of the visit of Harold Ramsay, well-known kinema organist, to the 4,000-seater Dublin Royal, where he will appear in kine.-variety, Dublin Theatre Co. are sending the Royal House organist, Alban Chambers, to the Limerick Savoy for a short season. Limerick's popular organist, Gordon Spicer, will go to the Dublin Savoy.

NEWS FROM NORTH IRELAND

Conciliation Board Meeting March 31

Owing to some of the members of the Board not being in town it was decided to postpone the sitting of the Northern Ireland Joint Cinema Conciliation Board until March 31. The meeting is likely to be a lengthy one and many important matters will be raised.

It is definite, however, that the exhibitors will not depart from their stand that all grading shall be done upon nett and not gross receipts.

B.F.I. CONFERENCE IN BELFAST

Use of Film in School

An important conference on the use of the film in school was held at Belfast on Friday and Saturday under the auspices of the Northern Ireland branch of the British Film Institute.

Northern Ireland's Minister for Education, J. C. Robb, presided at the opening session, at which the speaker was R. M. Allardyce, Director of Education for Glasgow. Others taking part were Major Rupert Stanley, Director of Education for Belfast; E. G. Savage, Senior Chief Inspector of the Board of Education; A. N. Bonaparte-Wyse, Permanent Assistant Secretary to the Ministry of Education; Oliver Bell, Director of the British Film Institute, and A. Russell Borland, Secretary of the Scottish Film Council.

Every aspect of the use of optical aids for education were discussed, and in addition there was a demonstration film lesson to a class of boys specially lent from a Belfast school.

A series of educational films specially made for use in the classroom were also shown to the conference to demonstrate the type of film being produced to supplement reading and class teaching in different subjects of the curriculum.

This conference follows others successfully held by the British Film Institute in various parts of the country.

200 KINEMAS IN EDINBURGH LABOUR AGREEMENT

Terms of N.A.T.K.E. Pact with C.E.A.

FOLLOWING an all-day conference last Thursday, negotiations for wages and hours agreement, covering Edinburgh and the East of Scotland area, have been concluded between the N.A.T.K.E. and the C.E.A. This is now to be reported to both bodies and if ratified will operate from the beginning of May.

The agreement, which covers about 200 kinemas and 3,000 employees in Edinburgh and the East of Scotland, establishes for general staff and projectionists a basic working week of 48 hours, improved working conditions, raises wages to a fixed minimum according to a graded classification of kinemas, and provides recognition of the N.A.T.K.E. as the appropriate union for all kinema employees. It provides for adequate conciliation machinery to regulate future relations or disputes.

H. WILCOX

DON'T SUPPORT BAD BRITISH FILMS

Straight Hitting by Wilcox at Edinburgh

A warm Scottish welcome was given to Anna Neagle and Herbert Wilcox when they visited Edinburgh last week to make their last public appearance in connection with "Sixty Glorious Years" (RKO-Radio) at Poole's Picture House, Edinburgh, before leaving for America.

Stating that the British film industry was practically extinct, Mr. Wilcox declared that their only hope was to go on producing good films. He advised his listeners to refrain from supporting bad British films, but to take the opportunity of seeing good ones.

He said his next film would be based on the life of Lord Kitchener.

The two visitors were welcomed by J. R. Poole and his son, J. K. Stafford Poole, general manager of the Synod Hall and Poole's Roxy.

Judy Kelly, the A.B.P.C. star, made a personal appearance at the Coventry Kinema Ball last week. She is here being presented with a bouquet by Mrs. Hugh Orr. Also in the picture are Mr. Orr and Mr. Irving, manager of the Empire, Coventry

NEW 2,300-SEATER FOR TAYLOR CIRCUIT

Ibrox Scheme

Campbell Cochrane, who is interested in a number of kinema ventures in Glasgow and the West of Scotland in the Taylor circuit, is to build a super-kinema seating 2,300 on an island site at the corner of Paisley Road, Ibrox, at Edmiston Drive. The plans for the Ibrox Picture House, as it may be named, are being prepared by John McKissack and A. V. Gardner, the well-known Glasgow architects, and these will be presented shortly to the Glasgow Dean of Guild Court. There will be parking accommodation with entrances and exits in three streets.

1,600-SEATER OPENING AT EDINBURGH

The County, Portobello

The County, new kinema at Portobello, Edinburgh, will be opened to-day (Thursday) by Baillie Edward. The promoters are Scott, Pauls and Co., and the architect, T. Bowhill Gibson, has designed a building seating 1,600 and costing about £20,000.

Western Electric Mirrophonic sound system is installed.

GLASGOW SITE ACQUIRED

Council Grants 50-Year Lease

The Housing Committee of Glasgow Corporation some time ago agreed to let a site in the new Pollok Estate housing scheme for the purpose of building a kinema. Offers were invited for the lease of the ground which has a frontage to Barrhead Road, and last week the offer of Messrs. Hamilton and Calder, Writers, Glasgow, acting for clients, was accepted, to rent a space of over 8,000 square yards at an annual rental of £324 with a 50 years' lease.

Frutin Hall at Johnstone

The Bernard Frutin Circuit announces the completion of plans for a new kinema, to be named the Globe, at the corner of High Street and Canal Street, Johnstone. Building operations are to commence in April and it is expected that the opening will be sometime early in October.

Winocour Circuit Changes

Harry Winocour took over the new Kinema, Springburn, on Monday and has appointed J. O'Driscoll, from Cranston's, as manager.

Robert Richardshon, who has been with this circuit for a number of years, has taken over the management of Cranston's.

Sunday Trade Show

Last Sunday saw the reintroduction of Sunday Trade shows in Glasgow when A.B.P.C., in conjunction with an A.R.P. meeting in the Regal, Glasgow, Trade showed "The Warning," the National Defence Service picture. The meeting was addressed by Lord Provost P. J. Dollan.

Allen Kennedy at Ayr

Allan Kennedy, organist at the Glasgow Regal, is to co-operate with the Ayr Students' Charities Day Committee in their annual charities drive. A special concert is being given in the Orient Kinema, Ayr, on Sunday, April 9, at which Allan will give a recital.

Faversham Kinemas and Shops Acts

The Faversham Shops Inspector reported to the March meeting of the Town Council that the town's two kinemas (Argosy and Odeon) had elected to apply the provisions of the Shops Acts to their premises and that the arrangements for compensatory holidays for members of the staffs of the kinemas employed on Sundays were satisfactory.

Circuit With No Fear of Future

R. S. BROMHEAD AT COUNTY CINEMAS DANCE

The ballroom of the Douglas Hotel, Aberdeen, was gaily decorated when the staff of County Cinemas held their annual supper and dance. A company of about 200 members of the staff and guests were present. R. S. Bromhead, general manager of the group, was the guest of honour.

Captain Wingfield, who presided at the supper, welcomed the company, and introduced Mr. Bromhead. Captain Wingfield also presented Mr. Bromhead with a cigarette case on behalf of the staff.

In the course of a short address Mr. Bromhead stated that Aberdeen was the farthest outpost of the group, and he complimented the staff of the kinemas on the efficient manner in which they carried out their duties, adding that it was a compliment to Aberdeen that he was so seldom seen here for he was seldom needed. Aberdeen was in the nature of a holiday to him.

For the last three or four years County Cinemas had had a hard time to keep going, he said, but the results from the kinemas had carried them through, and now the group had absolutely no fear of the future, to which they could look forward with confidence.

Mr. Bromhead proposed the toast of the guests of County Cinemas, which was replied to by Mr. Leslie and Mr. MacDonald, manager of the Picture House, Aberdeen. Among the guests were Mr. and Mrs. Wright, Mr. and Mrs. MacDonald, Mr. and Mrs. Farquhar and Mr. Leslie.

SUNDAY KINEMAS' NEW RECORD

£4,794 and More to Come

R. V. Singleton, on taking over the Chairmanship of the Scottish Cinema Trade Benevolent Fund, said he hoped to be able to beat last year's record, and it looks as if his wishes are to be realised.

The total announced for Kinema Sundays—£4,794 1s. 8d., with two more returns to come in—means that last year's total has been exceeded by nearly £500.

NEW SECRETARY OF SCOTTISH C.E.A.

John R. Turner Appointed

John R. Turner, C.A., who was appointed secretary of the Scottish C.E.A. branch at last week's meeting, is a partner in the firm of Turner and Houston, C.A., and has been associated with the late Mr. Houston, whom he succeeded, for nearly 40 years.

He is a native of Kilmarnock, and during the war had a distinguished military career and saw service in Gallipoli, Egypt and France, attaining the rank of Lieut.-Colonel and winning the D.S.O. He still retains his interest in military matters, as he is honorary secretary and treasurer of the Royal Scots Fusiliers' Association of Scotland.

"SWORD OF HONOUR" Provincial Trade Shows

Following the Trade show of "Sword of Honour" in Glasgow, Butcher's received many congratulations upon the presentation of a box-office attraction. Over 100 non-commissioned officers and men of the Seaforth Highlanders attended the presentation.

At Leeds the civic authorities were present and every exhibitor praised the film. The Mayors and Mayoresses of Wallasey, Birkenhead, Crosby and Bebington attended the Trade show in Liverpool, as well as representatives of the Navy League, including Captain O. E. Halifax, D.S.O., R.N. The *Liverpool Echo* described the film as a "big" picture with romance, comedy and sport.

Royal Marines band, British Legion, Territorial Forces and members of the city council attended the show at the Scala, Birmingham.

Butcher's have received many letters and congratulatory telegrams from all the principal circuits.

FIRST FILM IN THE ABBEY

"In Jerusalem" Screening at Westminster

WESTMINSTER Abbey became a sacred kinema on Sunday for the first time, when the film "In Jerusalem" was shown.

A screen was suspended across the choir screen in the nave and two amplifiers set in alcoves carried the commentary of the Bishop of Jerusalem (the Rt. Rev. G. F. Graham Brown) to the congregation.

Made by School Films, Ltd., the film shows every aspect of life in the widely spread Bishopric in Jerusalem, which includes Cyprus, Syria and Irak. It includes everyday scenes in the Holy Land and Syria—in the streets of Jerusalem, amid the snows of Mount Hermon, among the palm groves of the Jordan Valley, on the great highlands of Judæa, among the black Bedouin tents of the Southern desert and in the Garden of Gethsemane.

The Holy Fire and other ceremonies during Holy Week in Jerusalem were filmed on the spot for the first time. They cannot now be seen by visitors, as they have been curtailed owing to the unsafe condition of the Church of the Holy Sepulchre.

The Bishop in Jerusalem said it was fitting that in the Abbey, where there was so much to remind them of the Church in her historic action throughout the world, the first film to be shown was that of the work of her representatives in the land in which the Church was born.

Three Smart Girls Have Grown Up

NEW DURBIN FILM AT LEICESTER SQ. THEATRE

THE new Universal picture, "Three Smart Girls Grow Up," starring Deanna Durbin, is to be screened this (Thursday) evening before a brilliant gathering of social and Trade representatives at the Leicester Square Theatre.

In presenting "Three Smart Girls Grow Up" at this time General Film Distributors are catering for the entertainment needs of a vast public of all ages seeking light-hearted, joyous kinematic fare over the Easter vacation. Spring time is Deanna Durbin time at the Leicester Square Theatre this year if advance reports of the sheer charm and pristine gaiety of this picture prove correct.

The story tells the adventures of Penny Craig, youngest daughter of multi-millionaire Judson Craig, and her efforts to straighten out the romantic entanglements of her sisters. Combining the youthful zest, delicate romantic touches and magic singing which have distinguished the other Deanna Durbin triumphs, "Three Smart Girls Grow Up" should prove a worthy successor.

The star is surrounded by many of her old friends in this picture. Nan Gray is again seen as her sister; Helen Parrish, who played with her in "Mad About Music," is the other smart girl; her parents are portrayed by Charles Winninger and Nella Walker as in the original "Three Smart Girls"; Ernest Cossart will once more be seen as Binns the butler, while two handsome young film actors, Robert Cummings and William Lundigan, are provided with the most important rôles of their careers as the romantic objectives of the two elder smart girls.

Two famous ballads of world-wide renown will be rendered by Deanna Durbin during the action of the film. They are "Because," by Edward Teschemacher and Guy D'Hardelot, "The Last Rose of Summer," from Flotow's opera "Martha." Sir Julius Benedict's "La Capinera" also provides scope for the star's golden voice, while a special vocal arrangement has been made for her of Weber's "Invitation to the Dance."

Henry Koster and Joe Pasternak, who leaped to international fame as the producer-director team of "Three Smart Girls," were entrusted with the delicate task of handling its sequel, specially written for the screen by Bruce Manning and Felix Jackson, co-authors of "Mad About Music" and "That Certain Age." "Three Smart Girls Grow Up" will be released by General Film Distributors, Ltd., on September 18, 1939.

John Hamilton, Iris Meredith, Bevery Roberts and Walter Abel in a scene from FIRST OFFENDERS (Columbia), reviewed in this issue

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Broadway Serenade (M-G-M)—American.	113 min. (A)	Jeanette MacDonald, Lew Ayres, Frank Morgan.	Spectacular marital musical comedy drama of the show business. Story familiar but teamwork outstanding and presentation dazzling.	Excellent popular booking. Safe for youngsters.
Fighting Texan, The (Exclusive)—American.	56 min. (U)	Kermit Maynard, Elaine Shepard.	Hero's adventures in clash with horse thieves provide cut-to-pattern Western fare, with customary vigorous action.	Sound offering for Western and juvenile trade.
First Offenders (Columbia)—American.	61 min. (A)	Walter Abel, Johnnie Downs, Beverley Roberts.	Crime melodrama turning on adolescent delinquency. Story interesting, acting good, and atmosphere convincing.	Reliable programme booking. Safe for youngsters.
Galloping Dynamite (Exclusive)—American.	56 min. (U)	Kermit Maynard, Ariane Allen.	Conventional Western with familiar situations and attributes of its type.	Safe Western booking with juvenile pull.
Hotel Imperial (Paramount)—American.	79 min. (A)	Isa Miranda, Ray Milland, Reginald Owen.	Romantic war melodrama set on the Austro-Russian frontier. Cast attractive and staging ambitious, but story novelettish. Feminine appeal slight.	Title and cast booking for the not too sophisticated. Nothing to harm youngsters.
Ice Follies of 1939, The (M-G-M)—American.	82 min. (U)	Joan Crawford, James Stewart, Lew Ayres.	Romantic comedy drama of the show business. Story slight, but sentiment popular and ice rink spectacle brilliant.	Very good popular booking. Great for the family.
King of Chinatown (Paramount)—American.	55 min. (A)	Anna May Wong, Akim Tamiroff.	Conventional gangster melodrama with Chinatown setting and usual action merits in story of racketeer's love for Chinese woman doctor.	Useful second feature proposition for popular halls. Not for juveniles.
Lady and the Mob, The (Columbia)—American.	65 min. (U)	Fay Bainter, Ida Lupino, Lee Bowman.	Racketeer burlesque, turning on the escapades of a female racket buster. Story preposterous but laughable, team work and presentation good.	Very good comedy booking for the masses and family.
Lone Wolf's Daughter, The (Columbia)—American.	71 min. (U)	Warren William, Ida Lupino, Virginia Weidler.	Crazy comedy crime drama. Story ingenious, team work good and production qualities excellent. Laughter and thrills cleverly alternate.	Very good general booking. Nothing to harm youngsters.
Made For Each Other (United Artists)—American.	93 min. (A)	Carole Lombard, James Stewart, Charles Coburn.	Intimate marital drama, with emphasis on the woman's angle. Story good, acting brilliant, by-play natural and treatment understanding.	Excellent general booking. Nothing to harm the family.
Mr. Moto Takes a Vacation (20th Century-Fox)—American.	62 min. (U)	Peter Lorre, Joseph Schildkraut, Lionel Atwill.	Murder mystery melodrama of spectacular versatility. Cast particularly good, thrills big, humour broad, and presentation lavish.	Good popular booking. Good for youngsters.
Naples au Baiser de Feu (European Film Dist.)—French.	80 min. (A)	Tino Rossi, Michel Simon, Viviane Romance.	Well-acted story of a woman who nearly wrecks two lives. Picturesque Neapolitan settings, fine singing by star.	Very good specialised hall booking. Not for children.
Night Club Hostess (Paramount)—American.	63 min. (A)	Helen Twelvetrees, Buck Jones, Donald O'Connor.	Regeneration drama built on turgid lines. Cast fairly good and atmosphere accurate. Feminine appeal slight.	Second for industrial audiences. Hardly suitable for youngsters.
Professor Mamlock (Film Society)—Russian.	106 min. (No cert.)	S. Mezhinski, O. Zhakov, N. Shaternikova.	Basically anti-Nazi propaganda, but fine dramatic qualities in story of persecution of a famous Jewish doctor. Excellently acted and directed.	Excellent specialised hall booking. Not for children.
Renegade Trail, The (Paramount)—American.	57 min. (U)	William Boyd Russell Hayden, George Hayes.	Popular Hopalong Cassidy story. Cast attractive and staging spectacular.	Very good Western offering. Great for youngsters.
*Silent Battle, The (Paramount)—British.	70 min. (U)	Rex Harrison, Valerie Hobson, John Loder.	Secret Service melodrama se on Orient express with good action, suspense and acting values and topical theme.	Good popular booking. Nothing to harm juveniles.
*Sword of Honour (Butchers)—British.	82 min. (U)	Geoffrey Toone, Sally Gray, Dorothy Dickson.	Spectacular and inspiring romantic drama of life at Sandhurst, the famous military academy. Natural characterisation, authentic detail and appropriate music complete the grand patriotic entertainment.	Excellent popular booking. Great for the family.
Three Smart Girls Grow Up (Gen.F.D.-Universal)—American.	88 min. (U)	Deanna Durbin, Charles Winninger, Nan Grey.	Romantic comedy drama, a brilliant sequel to "Three Smart Girls." Star better than ever, support great and direction superlative.	Excellent general booking, a box-office certainty for all classes, family included.
*Too Dangerous to Live (First National)—British.	74 min. (A)	Sebastian Shaw, Greta Gynt, Ronald Adam.	Spectacular crime melodrama presented with all the hearty aplomb of the popular best-seller. Story ingenious, acting very good, thrills big and atmosphere excellent.	Cast-iron mass booking. Nothing to harm juveniles.
*Trunk Crime (Anglo-American)—British.	40 min. (A)	Manning Whiley, Barbara Everest.	Modestly produced thriller, in which story of undergraduate's insane attempt to commit trunk crime rivets interest, despite stagey presentation.	Good second-feature proposition for popular halls. Not for juveniles.
Twelve Crowded Hours (RKO-Radio)—American.	63 min. (A)	Richard Dix, Lucille Ball, Cyrus B. Kendall.	Newspaper-crime story on conventional lines, but made attractive by original type of villain. Several tense situations and a smash finale.	Useful second feature booking in average halls. Sinister crime element excludes youngsters.
West of Santa Fe (Columbia)—American.	56 min. (U)	Charles Starrett, Iris Meredith, Sons of the Pioneers.	Refreshing outdoor drama, striking distinctive note with its story. Tuneful hill-billy song numbers increase the already considerable grip.	Obvious attraction for juveniles and adults alike where Westerns are enjoyed.
Where the West Begins (Victor)—American.	53 min. (U)	Jack Randall, Luana Walters, Fuzzy Knight.	Simple romantic melodrama of romance and roguery in the great outdoors. Story obvious, but team work vigorous, atmosphere clean and embellishment popular.	Second for small halls and youngsters.
Whistling Bullets (Exclusive)—American.	56 min. (U)	Kermit Maynard, Harlene Wood.	Fair story of Texas Ranger who tracks down bond thief. Unusual riding and fighting accompaniment.	Fair average Western, suitable for children.
Wife, Husband and Friend (20th Century-Fox)—American.	79 min. (A)	Loretta Young, Warner Baxter, Binnie Barnes.	Satirical marital comedy, directed at the amateur singer. Story slight, but team work very good, and staging excellent.	Attractive light booking, particularly for better class audiences. Nothing to harm children.
Within the Law (M-G-M)—American.	65 min. (A)	Ruth Hussey, Tom Neal, Paul Kelly.	Drama of revenge adapted from the perennial stage and screen success. Story cast-iron, acting competent and staging excellent.	Very good two-feature programme booking. Nothing to harm youngsters.
Yeux Noirs, Les (Unity)—French.	84 min. (A)	Harry Baur, Simone Simon.	Story of attempted seduction set in pre-war Russia. Good acting but disjointed and slow-moving development.	Fair booking for specialised halls. Not for juveniles.
You Can't Get Away With Murder. (First National)—American.	78 min. (A)	Humphrey Bogart, Gale Page, Billy Halop.	"Big House" melodrama, covering the full curriculum of crime. Story strong, acting powerful, thrills big and acting excellent.	Very good mass booking. Nothing to harm juveniles.
RE-ISSUE.				
Sign of the Cross, The (Paramount)—American.	108 min. (A)	Claudette Colbert, Fredric March, Charles Laughton, Elissa Landi.	Re-issue of 1933 De Mille version of famous Wilson Barrett religious play, which on stupendous spectacle and cast values stands up better to-day than most films of its period.	Good speculative proposition for enterprising showmen. Definitely not for juveniles.

*A British Picture.

REVIEWS FOR SHOWMEN

Sword of Honour

Butcher's. British (U). Directed by Maurice Elvey. Featuring Geoffrey Toone, Sally Gray and Dorothy Dickson. 7,500 feet. Release date not fixed.

HERE we have a picture that tells of life at Sandhurst, England's famous Military Academy. The story is not particularly profound, neither is the direction, but it nevertheless has a disarming and refreshing ingenuousness and, more important still, a showmanlike sense of topicality. The popular players certainly do their stuff, and sincere and versatile acting is backed up by authentic atmosphere. It is a film of the moment. Technical co-operation is official. Excellent popular booking.

Story.—Corporal Bill Brown, a young N.C.O., is selected for an "A" commission at Sandhurst. He is of the right blood, his father being a V.C. and his grandfather an ex-sergeant-major of cavalry. He has, however, one serious inhibition, a fear of horses resulting from tragic pre-natal influence. At Sandhurst he receives a warm welcome, and his particular friend is the Earl of Talmage, an impecunious Irish peer. He and Lady Moira, Talmage's sister, fall in love.

He trains Damocles, a horse owned by Moira, for a big race and rides it to victory, thereby conquering his fears. He also finds a buyer for Damocles in Stanhope, a wealthy widow, but the new owner insists that Bill trains the horse for the Grand National, and his interest in the lady is misinterpreted. Completely disillusioned, he very nearly throws up his career, but family influence prevails at the last minute and he finishes up by winning the coveted "Sword of Honour" and Moira.

Acting.—Geoffrey Toone gives a clear-cut portrayal as Bill, Sally Gray is an unaffected Moira, and Wally Patch and Gordon Begg put in excellent character comedy work as Bill's father and grandfather respectively. The last two-named are, in fact, a considerable pillar of the entertainment. Others worthy of mention are Dorothy Dickson, Donald Gray, Patrick Parsons, Humphrey Morton, Cyril Smith and Peter Gawthorne.

Production.—The story is sheer fiction, but artless as it is it allows for full Military Academy curriculum to be logically introduced, and this is backed up by inspiring Church and British Legion parades, impressive passing out ceremonial, and thrilling shots of the Grand National.

The patriotic trimmings, augmented by appropriate music, transcend every shortcoming. It is, when all is said and done, grand flag-wagging handled on cleverly democratic lines. Furthermore, the subject matter is propitiously box-office.

Points of Appeal.—Cast-iron basic theme, excellent atmosphere, competent characterisation, lofty patriotism, human angle, good spectacle, apt timing and great title.

REVIEWS FOR SHOWMEN continued on pages 20, 26, 31, 33

Whistling Bullets

Exclusive. American (U). Directed by John English. Featuring Kermit Maynard and Harlene Wood. 5,030 feet. Release date not fixed.

TYPICAL Western dealing with the Texas Rangers, with somewhat unusual feature of an undercover man and a gaol-break. Pace is quite fast and the riding very good. It contains one song, which hardly entitles it to be described as a "musical Western" on the synopsis.

Story.—Larry Graham, a Ranger, goes to gaol in order to gain the confidence of Ace Beldon, who has stolen bonds and hidden them. A gaol-break is engineered and they go to the latter's hide. Ace and his friends, who are all ready to double-cross him, discover that Larry and his partner, Tim, are Rangers. They kill Tim, but Larry gets away and proceeds to track them down single-handed. With the help of Anita, his chief's daughter, he captures them all and recovers the stolen bonds.

Acting.—Kermit Maynard rides excellently and acts quite well, as do Jack Ingram as Tim and Maston Williams as Ace. Harlene Wood is weak as the heroine.

Production.—James Oliver Curwood's story is quite well developed and allows for spectacular gaol-break, several chases, and a hand-to-hand fight. Romantic element is slight. Scenic qualities are quite good.

Points of Appeal.—Star in stirring story of the Texas Rangers.

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REVIEWS—continued from page 18

Professor Mamlock

Film Society. Russian. No certificate. Directed by Adolf Minkin and Herbert Rappoport. Featuring S. Mezhinski, O. Zharkov and N. Shaternikova. 9,669 feet. Release date not fixed.

FINELY conceived and executed story dealing with the revulsion of the people against the Nazi regime in 1933. Primarily anti-Nazi in appeal, it is, nevertheless, dramatically self-sufficient, and does not ruin its artistry, as is so often the case, for the sake of propaganda. It is a human document, natural and compelling.

Story.—Professor Mamlock, the Jewish head of a German [illegible] objects to his son Rolf's participation in politics—he is a keen anti-Nazi. However, the boy persists. He is in love with Doctor Inge, who is pro-Nazi. Comes the burning of the Reichstag, followed by a purge from which Rolf and his friends are able to escape.

The Professor, however, is turned out of the hospital, and reviled through the streets with "Jude" written on his operating smock. Shortly afterwards he is called back to perform a delicate operation on a prominent Nazi official. He believes he is to be restored to his position, but he finds that both patients and doctors have been forced to sign a declaration that they do not want him there. He attempts suicide.

Having learnt of his father's plight Rolf rushes to the hospital, only to be arrested. He and a friend who have been running an illicit newspaper, are questioned and beaten by the Gestapo, but rescued by their comrades on the way to a concentration camp. They seek refuge in the hospital, but troops arrive and surround them. However, their attention is distracted by the Professor, who has recovered sufficiently to walk. He appears on the balcony and reviles the Nazi regime. He is finally shot.

Acting.—S. Mezhinski is finely dignified as the professor, and O. Zhakov is youthfully enthusiastic and natural as his son. Doctor Inge is strikingly rendered by N. Shaternikova, and all minor characters are capably filled. There is not a weak spot in the cast.

Production.—The usual faults of the majority of Russian films are missing from this one. There is no extravagant montage, no intense slowness of action, and no puerile Red propaganda. It is modelled much more on French lines, and gains considerably thereby.

The characters are all interesting, and drama is more important than the anti-Nazi angle it involves; that is to say, entertainment—which is presumably what films are made for—has not been sacrificed to political views.

Crowd scenes are very well handled, and detail work throughout is effective. Both technical and camera work are on a high level.

Points of Appeal.—Strong drama of a fight against oppression of the individual, finely stated and brilliantly acted.

The Lady and the Mob

Columbia. American (U). Directed by Ben Stoloff. Featuring Fay Bainter, Ida Lupino and Lee Bowman. 5,880 feet. Release date not fixed.

HERE we have a racketeer burlesque, in which a small town virago appoints herself racket-buster. Fay Bainter is the star—promotion follows her Academy Award—but although she displays amazing adaptability, the part is not particularly flattering to her talents. What laughs the film gets are scored mainly through time-honoured slapstick. Still, it gets them, and that's all that matters. Support and production qualities are first-rate. Very good comedy bet for the masses and family.

Story.—Hattie Leonard, a fragile but strong-willed, wealthy widow, resents paying increased prices for dry cleaning. She approaches Zambrogie, owner of the shop, and learns that racketeers and extortionists are the cause. When the local authorities refuse to move, Hattie takes the law into her own hands. She recruits a gang of racket-busters from ex-gangsters, and then sets about the extortionists.

The fights leads to many complications, some of which involve Fred, Hattie's son, and his girl friend, Lila Thorne, but in the end Hattie leads her forces to victory. Mayor Jones is unmasked as the secret leader of the racketeers.

Acting.—Fay Bainter plays Hattie, a part which was probably inspired by the eccentric American, Hettie Green, but it is so written as to demand slapstick interpretation rather than sheer acting. Considering the handicap, the star does exceedingly well.

Ida Lupino and Lee Bowman, too, are somewhat wasted as Lena and Fred. It is Warren Hymer, Harold Huber, Joseph Sawyer, Tom Dugan, Joseph Caits and Tommy Mack, great in gangster rôles, who are responsible for most of the fun.

Production.—The opening is more or less straight comedy, but once the central character decides to pay the gangsters back in their own coin, the entertainment becomes nothing more than a rousing rough-and-tumble. The timing is, however, exceedingly good, while the incongruous feminine touch accelerates the laughs. It is, in fact, a kind of "Charley's Aunt" of gangsterdom. The exuberant, if artless, humour is at least a guarantee of mass and juvenile approbation.

Points of Appeal.—Laughable action, rousing fisticuffs, novel portrayal by Fay Bainter, strong supporting cast, and good stagecraft.

Galloping Dynamite

Exclusive. American (U). Directed by Maurice Conn. Featuring Kermit Maynard. 5,210 feet. Release not fixed.

WORKMANLIKE Western, on familiar lines of hero's restoration of ranch to beautiful girl victim of crooks. Virile performance by star, full action quota, and entertaining musical interludes combine to make safe horse-opera entertainment for the addicts.

Story.—Bob Dillon is murdered by three crook cowboys when he discovers gold on the ranch where they are employed. The trio keep the find secret, and by rustling all the owner's cattle, force him to sell them the property.

Tim Dillon, a Texas Ranger, arrives to investigate his brother's death. He soon gets on the trail of the killers. He has some anxious moments when he is "framed" by the crooks and imprisoned, but he escapes, brings the murderers to book, and forces the leader to make a confession that restores the ranch to the real owner and his daughter.

Acting.—Kermit Maynard remains, in these days of trigger troubadours and crooner cowboys, a Western hero of the old school, and his virile methods and rugged personality are somewhat reminiscent of the earlier Jack Holt. Ariane Allen, a well-known artist's model, makes an interesting debut as the heroine, though she is obviously inexperienced.

Production.—Film runs true to type, ranging through the usual ambushes, chases, misunderstandings of the hero's motives, gun play and fisticuffs at a brisk pace, winding up with hand-to-hand battle on cliff edge. Narration is clear-cut, while effective staging gives full value to action qualities.

Points of Appeal.—Robust portrayal of star and usual attributes.

Too Dangerous to Live

First National. British (A). Directed by Anthony Hankey and Leslie Norman. Featuring Sebastian Shaw, Greta Gynt and Ronald Adam. 6,693 feet. Release date not fixed.

SPECTACULAR crime melodrama presented with all the hearty aplomb of the popular best-seller. Traditional "beard the lion in his den" story methods are adopted, but although the plot is familiar in basic design, the entertainment it gives is based on something far more stimulating and substantial than foregone conclusions. In other words, it is, thanks to slick direction, competent characterisation and excellent atmosphere, cast-iron mass stuff. First-rate popular booking.

Story.—Jacques le Clerq, a French detective, co-operates with Charles Saunders, an English private detective, in the round-up of a gang of jewel thieves. By posing as a crook he gains the confidence of the gang, but they are unable to introduce him to their mysterious leader, known to the police as Mr. Wills. Mr. Wills, by the way, communicates with the gang by short-wave radio.

Determined, however, to make the acquaintance of the leader, Jacques gets the elusive Mr. Wills interested in a fake robbery at the house of a wealthy society lady. After the plans are set, Jacques contacts Saunders by code, but Wills gets wise. Jacques and Margaret Beaumont, the society lady's niece, are promptly captured and trapped in a garage which is fired by the gang. A last-minute message to the police brings help, however, and Mr. Wills is revealed as George Murbridge, a respected insurance assessor.

Acting.—Sebastian Shaw is a very English Jacques, but his performance is none the worse for that. He fills adequately the rôle of hero. Greta Gynt is an attractive Margery, and Ronald Adam is disarming as Murbridge, alias Wills. Ann Konstam, Reginald Tate and Edward Lexy occupy minor rôles with distinction.

Production.—The direction is as competent as the acting, no grass is allowed to grow under the story; it works smoothly and excitingly to its spectacular climax. Secret passages, mysterious radio stations, aeroplanes, sinister hideouts, death by electrocution, and attempt at a death by arson are but the most easily remembered paraphernalia and phases of the eventful and hair-raising entertainment. Thrills are not, however, the only consideration, piquant romance is given intriguing play, and this completes a melodrama that has all the mass and industrial box-office ordered. Timing and photography are excellent.

Points of Appeal.—Ingenious story, hearty action, big thrills, excellent atmosphere, bright comedy relief, piquant romance, thrilling climax, strong cast and excellent title.

The Lone Wolf's Daughter

Columbia. American (U). Directed by Peter Godfrey. Featuring Warren William, Ida Lupino, and Virginia Weidler. 6,395 feet. Release date not fixed.

CRAZY comedy crime drama, one of a series which has preserved its popularity from the silent days. In this instance a somewhat exaggerated sense of humour is displayed, but as the fooling turns mainly on a romantic interest, this should not be a serious impediment to box-office appeal. Team work is first-class, and so are the production qualities. Very good general booking, one with title and star values.

Story.—Michael Lanyard, a reformed gentleman crook, known as the Lone Wolf, is kidnapped by gunmen and taken to the home of Spiro, an arch-villain. Spiro wants the plans of a new anti-aircraft gun belonging to the Government, and Lanyard is offered a considerable fee to open the safe in which they repose. He refuses.

The action then devolves into a battle for the plans, but Lanyard's motives are far from selfish. In spite of interference by Val Carson, a high-spirited young lady, who is determined to marry Lanyard, Lanyard wins every round, but just as victory seems certain his mischievous motherless daughter Patricia walks into Spiro's arms. Things then look serious, but Lanyard triumphs with Val's aid without letting himself in for a trip to the altar.

Acting.—Warren William is shrewdly cast as Lanyard, his manner is easy, and his appearance impressive, and Ida Lupino, in spite of a slight tendency to force the comedy pace, is an attractive and provocative Val. Virginia Weidler, Rita Hayworth, Tom Dugan, and Don Beddoe hand in versatile support.

Production.—Balance between the serious and the comic is not always even, but as the film never pretends to be anything more than light entertainment, occasional vaccillations are of little consequence. It has its moments, both amusing and exciting, and these, reinforced by eager team-work and smart production qualities, amount to comedy crime drama of wide appeal. Exploitation values are abundant.

Points of Appeal.—Ingenious if preposterous story, good comedy twists, lively thrills, star values, smart dialogue, and box-office title.

You Can't Get Away with Murder

First National. American (A). Directed by Lewis Seiler. Featuring Humphrey Bogart, Gale Page and Billy Halop. 7,033 feet. Release date not fixed.

"BIG HOUSE" melodrama, a picture that covers the full curriculum of crime from the early initiation of the first offender to the graduation, usually on the "hot seat," of the hardened criminal. "Dishonour amongst thieves" might well be its slogan. It is slightly protracted, and a trifle grim in places, but its stern message is, nevertheless, firmly driven home. The powerful all-star cast sees to that. It holds and, what's more, it entertains. Very good mass booking.

Story.—Johnnie Stone, young brother of Madge, pretty fiancee of Fred Burke, a patrol man, allows himself to slip into low company. He becomes the willing pupil of Frank Wilson, a small time crook. During a raid on a pawnshop, Wilson kills the owner with a gun Johnnie has "borrowed" from Burke. Burke is arrested for the murder, and at the same time Johnnie and Wilson go to prison on another charge. Wilson is afraid that Johnnie will squeal, and he arranges to take the boy on a prison break and bump him off. He very nearly succeeds, but not quite. Although seriously wounded, the now repentant Johnnie speaks in time to save Burke.

Acting.—Billy Halop gives a clever performance as Johnnie, a character as much sinned against as sinning; Humphrey Bogart is very true to type as the cowardly, double-crossing Wilson, and Gale Page has a natural command of the emotions as Madge. Henry Stephens, John Litel, Henry Travers and Harold Huber are also good in support.

Production.—The moral ending, although highly spectacular, has mechanical precision, and there are a few loose ends, but otherwise the play bears the grim yet entertaining stamp of authenticity. Warden Lewis E. Lawes, the author of "20,000 Years in Sing Sing," is also responsible for the tale unfolded here, and his contribution to real life melodrama is by itself of tremendous box-office weight. Star values are, of course, out of the ordinary. In brief, it delivers the goods.

Points of Appeal.—Strong story, powerful characterisation, convincing atmosphere, moral angle, exciting climax, good title and star values.

Made for Each Other

United Artists. American (A). Directed by John Cromwell. Featuring Carole Lombard, James Stewart and Charles Coburn. 8,539 feet. Release date not fixed.

INTIMATE marital drama, a film that gambles its all on the popular contention that the opposite sex enjoys a good cry. Troubles, although not deliberately courted, occupy a large portion of the running time. The lachrymose is not, however, overwhelming; thanks to shrewd, understanding direction and clever acting—Carole Lombard and James Stewart are excellent—the normal hazards of middle-class family life are converted into humorous, tender and, at times, deeply emotional entertainment.

It is definitely a woman's picture, and on this score alone is worthy of serious consideration. Star values clinch its compelling box-office approach. Excellent general booking.

Story.—John Mason, a young lawyer, meets Jane, a pretty girl, while on a business trip, and they marry. Mrs. Mason, John's mother, comes to live with them, and she does not conceal her disappointment at the match. She had hoped that John would have married Eunice, daughter of Judge Dolittle, his employer. John expects to become a partner in his firm, but is passed over. The setback has its reactions in his home and there is considerable bickering.

Later, Jane coaches John to ask for a rise, but his application is mistimed, and all he gets is a cut. Meanwhile, a baby is born to them. Just as separation seems imminent, the baby is taken ill and the only hope of its recovery is to obtain a special serum. This means money, and John appeals to Judge Dolittle. He responds, and a 'plane is chartered. There is a storm, but the pilot wins through and the baby's life is saved. Its recovery leads to better understanding between Jane, John and Mrs. Mason. To complete the happy ending Judge Dolittle's heart is softened and he gives John the well-merited partnership.

Acting.—Carole Lombard has a more serious rôle than usual as Jane, and seizes the opportunity to prove that she is as clever a straight actress as she is a comedienne. James Stewart is, in spite of his rather monotonous voice, equally good as John. The two are perfectly cast. Lucille Watson runs the stars a close second as the disgruntled Mrs. Mason, and Charles Coburn distinguishes himself at the head of a first-rate supporting cast as Judge Dolittle.

Production.—Some may quibble that the film is rather on the slow side, while others may consider the spectacular aerial climax nothing more than a concession to the gallery, but none will deny that it is in the main a remarkably faithful composite portrait of average domesticity. Money, or rather the lack of it, is the bone of contention, and the wide and stormy repercussions hit well and truly home. It is the brilliantly enacted domestic cameos, both grave and gay, that lift it into a class of its own.

Points of Appeal.—Human story, brilliant acting, compelling feminine angle, excellent atmosphere, star values and good title.

The Ice Follies of 1939

M-G-M. American (U). Directed by Reinhold Schunzel. Featuring Joan Crawford, James Stewart and Lew Ayres. 7,380 feet. Release date not fixed.

ROMANTIC comedy-drama of the show business, in which a "Star is Born" story is the cue for dazzling ice-rink divertisement. The two phases of the film, the romantic and the spectacular, may not blend any too convincingly, but more than enough general entertainment can be gleaned from each for the unorthodox whole to be marked down as capital light entertainment. Incidentally, the culminating fantasy, photographed in colour, is exquisite, and star values are considerable. Very good popular booking.

Story.—Larry Hall and Eddie Burgess are an ice act, and Larry introduces Mary McKay, a showgirl, into the team. She is not so hot on skates, and her shortcomings kill the act. She marries Larry, and then seeks fame in pictures. Success is instant, and Larry, rather than live on his wife's earnings, leaves her. Eddie also strikes out on his own.

Subsequently, Larry and Eddie resume their partnership, and Larry becomes the designer and producer of a successful ice show. His triumph makes him equal to Mary, and they pick up the threads of their married life. The fade-cut sees Larry a film producer, with Mary as his star.

Acting.—Joan Crawford is rather flattered by the Cinderella rôle of Mary, and James Stewart is hardly a pyrotechnic display as Larry, but with the help of Lew Ayres and Lewis Stone they manage to decorate the intermissions in between versatile ice-rink spectacle with popular sentiment. Taken all round, the acting is as good as circumstances will permit.

Production.—There is ingratiating sentiment, and shrewd observation in the story, slight as it is, but it is the spectacular aspect of the entertainment rather than its drama that carries it into the box-office class. The first burst of ice-rink entertainment introduces some really clever acts, while the second, which furnishes the climax, is costume fantasy of exquisite texture and design. The photography is in black and white, sepia and Technicolor, and the unusual variety is representative of the show as a whole.

Points of Appeal.—Slight, but popular story, attractive cast, brilliant ice-rink spectacle, marvellous colour sequences, star values and good title.

Where the West Begins

Victor. American (U). Directed by J. P. McGowan. Featuring Jack Randall, Luana Walters and Fuzzy Knight. 4,892 feet. Release date not fixed.

SIMPLE romantic melodrama of romance and roguery in the great outdoors. The story is obvious, but the technical presentation is quite good—the settings are picturesque and the photography is clear—and the vocal embellishment is popular. Handy supporting entertainment for the industrial element and juveniles.

Story.—Barnes, a crooked Westerner, is out to gain possession of property owned by Lynne Reed, a stage-struck girl. His first step is to get rid of Jack, Lynne's boy friend, by having him thrown in jail on a trumped-up cattle-rustling charge. Jack, however, has a stalwart friend in Buzz, who helps him to escape. Once free, Jack discovers that Lynne's property is rich in sulphur, and he swiftly saves her from Barnes' villainy and her own folly.

Acting.—Jack Randall plays the rôle of Jack, a singing cowboy, with lively versatility; Luana Walters is an agreeable Lynne; and Fuzzy Knight registers in the comedy rôle of Buzz. The rough-stuff is in the experienced hands of Dick Alexander.

Production.—The plot is not exactly plausible, but it has punch and popular embellishment, and these valuable characteristics carry it well into the supporting feature class. Augmenting the lively entertainment are good background and photography.

Points of Appeal.—Straightforward plot, eager cast, picturesque atmosphere and handy footage.

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"THREE SMART GIRLS GROW UP"

Deanna Durbin, Nan Grey and Helen Parrish in the new Universal picture, THREE SMART GIRLS GROW UP, directed by Henry Koster, which will be the Easter attraction at the Leicester Square Theatre. This film in which Charles Winninger, Robert Cummings and William Lundigan also have important roles, is to be released by General Film Distributors, and will have its premiere on Thursday, March 30, to which the Trade is to be invited

REVIEWS—continued from page 20

The Silent Battle

Paramount. British (U). Directed by Herbert Mason. Featuring Rex Harrison, Valerie Hobson, John Loder. 6,356 feet. Release date not fixed.

MELODRAMA of secret service agent's successful bid to save peace of Europe by preventing Balkan flare-up, in which most of action takes place in Continental express. Story is not always convincing, but well-developed atmosphere of mystery and intrigue, suspenseful situations and effective characterisation hold interest, while topicality of theme affords good exploitation angle. Excellent proposition for popular halls.

Story.—Draguisha Montescu is the daughter of a Brosnian politician, who is in gaol for political offences. She is persuaded by Bartoff, an arms agent, who is disappointed at the collapse of the September crisis, to return to Brosnia from Paris and help them assassinate the Prime Minister, in order that her father may be saved Bartoff believes that the assassination will precipitate a world war. On the same train Draguisha discovers Rene Bordier, her boy friend, who is on a journalistic mission. Another passenger is Sauvin, a secret service agent. Sauvin prevents Draguisha from throwing the bomb, which might have started a war.

Furious at the failure of their plans, Bartoff and his henchman kidnap the girl, and force her to appear with them at a peasant demonstration against the Government. She is rescued by Bordier, who eliminates the possibilities of a revolt by blowing up the rebels' ammunition dump. In the meanwhile, Sauvin has intercepted a message calling for the conspirators to blow up a railway bridge, in order to kill the Premier. Thus an international crisis and a European war are averted.

Acting.—Rex Harrison is both convincing and interesting as the mysterious Sauvin, and Valerie Hobson is effective as the girl. John Loder handles a straight romantic lead efficiently, and good performances in support are contributed by Muriel Aked as a tourist, and Kaye Seely as the crooked armament king.

Production.—Development is on "The Lady Vanishes" cross-section lines, with all the principal characters quickly gathered together on the Simplon-Orient train. Atmosphere of international intrigue and espionage is skilfully built up, while suspenseful incident, culminating in kidnapping and blowing up of munitions dump always grips attention and offsets highly imaginative plot.

Points of Appeal.—Topicality of theme, sound action and suspense content, interesting performances by stars.

West of the Santa Fe

Columbia. American (U). Directed by Sam Nelson. Featuring Charles Starrett, Irish Meredith and the Sons of the Pioneers, 5,114 feet. Release date not fixed.

WELL-PRESENTED, out-of-the-ordinary prairie drama, with a good story, plenty of fast action, gun fights, and rollicking hill-billy songs—in fact, everything a first-class Western should have. Perhaps the most noticeable quality of this film, apart from the song sequences, which are a definite asset, is the mark of difference stamped on the story. The hero-heroine angle has been given a decided twist which adds punch to the star's performance and at the same time gives a refreshing note to the whole film. Tip-top offering of its type for juvenile and adult audiences alike.

Story.—Following a raid on her ranch by a gang of crooks, who kill her father because he will not sell out, Madge Conway enlists the aid of the faithful cow-punchers to bring the leader to justice. In the meanwhile, the crook, Matt Taylor, has assumed the rôle of chief citizen of the valley, and with his gang controls the cattle sales. Madge and her "boys" hold-up Taylor, and during a scuffle a man is shot, with the result that the girl has to hide in the mountains in face of a murder charge.

Hearing of the incident, two marshals begin inquiries, suspect Taylor's crookedness, and decide to work a ruse. One Steve Lawlor adopts the guise of an outlaw, and, with co-operation from the other, enters Taylor's gang. Adventures follow fast and furious, and the whole gang is rounded up to the tune of romance for Madge and Steve.

Acting.—As Madge Conway, the orphan girl, Iris Meredith renders a convincing performance, and her faithful cow-punchers, the Sons of the Pioneers, prove they can act as well as sing in approved manner. Charles Starrett is in fine form as the marshal who poses as an outlaw, and excellent support comes from Leroy Mason. Dick Curtis, Robert Fiske, Bob Nolan—in fact, the whole cast.

Production.—Throughout the film, varied settings, interspersed with gun fights, plotting and song episodes, are interpreted to the screen with good continuity and more than satisfactory photography. Full advantage has been taken of the beautiful prairie country to put the story over.

Points of Appeal.—Romance, gun fights and lilting songs in a fast-moving Western story well enacted.

Mr. Moto Takes a Vacation

20th Century-Fox. American (U). Directed by Norman Foster. Featuring Peter Lorre, Joseph Schildkraut and Lionel Atwill. 5,624 feet. Release date not fixed.

HERE we have a murder mystery melodrama which is, paradoxically enough, of lively and exciting unintelligibility. In other words, it is practically impossible to make head or tale of the story, yet with all its narratal complexity it has thrilling and, at times, laughable moments. Swift, versatile surface action and great work by Peter Lorre save the day.

If not one of the best of the popular series, it is a good enough runner-up to make cast-iron mass entertainment. Good popular booking.

Story.—Howard Stevens, a young archæologist, unearths the priceless crown of the Queen of Sheba somewhere in the East. Mr. Moto is present, he having been assigned to protect the treasure from Metaxa, a notorious jewel thief. Eventually the crown is housed in a museum in San Francisco. It is watched over by Professor Hildebrand, the curator, and Hendrik Manderson, an old scientist who had financed the expedition.

It is not long, however, before attempts are made to steal the crown, and murder is committed. There are many suspects, but Mr. Moto, together with Archie Featherstone, a fatuous English amateur detective, ultimately unmask Metaxa. He is Hendrik Manderson.

Acting.—Peter Lorre is in very good form as Mr. Moto; Joseph Schildkraut reveals himself as a master of make-up as Hendrik Manderson, alias Metaxa; and Lionel Atwill, Virginia Field, John King and G. P. Huntley, Jun., contribute enthusiastic support.

Production.—Chases, sieges, ju-jitsu, slapstick and rough-stuff in Chinatown are the major ingredients, and these are shuffled with serial-like exuberance. There is, it will be observed, plenty doing, even if much is done in the dark. Ample box-office inducement is, of course, represented by title and star values.

Points of Appeal.—Fast action, good thrills, rousing humour, excellent staging, powerful cast and magnetic title.

Night Club Hostess

Paramount. American (A). Directed by Kurt Newmann. Featuring Helen Twelvetrees, Buck Jones and Donald O'Connor. 5,819 feet. Release date not fixed.

REGENERATION drama, illustrating the conversion of a couple of unconventional lovers, a night-club hostess and a bruiser. The adoption of a small boy does the trick. The central idea is not bad, but its execution is far from original, and that is where the entertainment comes unstuck. Seamy and sentimental in turn, it makes its appeal primarily to "the gods." Second for industrial spots.

Story.—Pins Streaver, manager to Slag Bailey, a dumb but good-hearted boxer, is killed while attempting to rob a safe. Slag and his girl friend, Pat Rogers, wisecracking owner of a night club, decide to look into Pins' affairs, and discover that he has a small son named Ted. The boy has no relatives, and they take him under their wing. The influence of the boy causes them to live more decent and honourable lives, but trouble comes when the boy grows up, and outside influences are brought to bear to force him into the fight racket. Pat and Slag are, however, equal to the situation. To avoid further trouble they decide to get married, and so give Ted legal adoption.

Acting.—Helen Twelvetrees tends to overact as Pat, and Buck Jones, although sincere as Slag, is best suited to Western attire. Donald O'Connor and John Hartley play Ted as a boy and as a man, and they are the most impressive of the supporting cast.

Production.—The settings are not bad, but it takes more than honest acting and accurate atmosphere to extract good entertainment from such a turgid, novelettish story. "Saved by a child" stuff is outmoded anyway. Occasional hectic surface action is very welcome.

Points of Appeal.—Title, cast, slight feminine angle, hearty rough-stuff, and handy footage.

The Fighting Texan

Exclusive. American (U). Directed by Arthur Abbott. Featuring Kermit Maynard, Elaine Shepherd. 5,235 feet. Release date not fixed.

WESTERN melodrama of usual type, in which action depicting hero's adventures in rounding up mysterious gang of horse thieves comprises plenty of incident, gunplay, hard riding, and quite neat plot, building up to suspenseful climax. Safe horse-opera offering.

Story.—Ken arrives in Texas to take up his half-interest in a ranch, and finds that his partner has been "framed" on a suspicion of being a horse thief. Shortly afterwards the partner is murdered. Circumstances lead Ken to suspect Judy, pretty daughter of a neighbouring rancher, who has been the principal victim of the thieves. He has just got on the track of the real criminals when he himself is framed on a murder charge, and is chased by the Sheriff's posse. He is trapped on the top of a mountain, but with the help of an under-cover detective manages to clear himself and the girl and bring the culprits to book.

Acting.—Kermit Maynard makes a real he-man hero as Ken, and his horsemanship and stunt riding, two rather neglected departments these days, are, with the feats of his finely trained horse "Rocky," a feature of the film. Elaine Shepherd is attractive as the girl, while sound performances are given by Ed Cassidy and Bud Buster.

Production.—While not getting away from formula, well-devised plot gives point to customary vigorous action, and effectively staged climax should carry a kick for the unsophisticated, who will also probably be deceived by identity of under-cover detective. Picturesque Western backgrounds are interesting.

Points of Appeal.—Horsemanship of star, action content and appeal to juvenile trade.

Les Yeux Noirs

Unity. French (A). Directed by V. Tourjansky. Featuring Harry Baur and Simone Simon. 7,560 feet. Release not fixed.

GOOD acting helps to redeem a disjointed and too obvious story about a young girl in pre-war Russia who falls for a libertine banker, but is rescued by her father, a perfect head waiter.

Slow development tends to make the subject rather tedious, but characterisation is sound, and sub-titling adequately explains the action.

Story.—Ivan Yvanovitch, head waiter at a fashionable hotel, hides his occupation from his daughter, Tania. He gets a lot of his money from tips from wealthy clients who use the place as a means for seduction. One of his chief clients is Rudin, a banker, and he meets Tania accidentally, and starts an affair with her without knowing who her father is.

Tania hides her romance until one day Rudin takes her to the hotel where Ivan works, and attempts seduction. Ivan intervenes, and convinces his daughter of her elderly lover's business. She finds happiness with her music teacher.

Acting.—Harry Baur is very good as the waiter, and Simone Simon is suitably daring yet unsophisticated as Tania. Jean Max does well as the amorous banker, and Jean Pierre-Aumont is good as the love-lorn music teacher.

Production.—While the characters are well drawn, the director has introduced them in rather a haphazard manner, and it is some time before one gets the drift of the proceedings. Then they become rather obvious, and the simple theme is unduly protracted.

Points of Appeal.—Stars and well-drawn characterisation.

Naples au Baiser de Feu

European Film Distributors. French (A). Directed by A. Jargour. Featuring Tino Rossi, Michel Simon and Viviane Romance. 7,266 feet. Release date not fixed.

CLEVERLY handled and picturesquely set story, dealing with a *fille de joie* who nearly robs a girl of her fiancé. It is very well acted, and the slight story is strengthened by the characterisation, and also by Tino Rossi's singing.

Story.—Mario, a philandering tenor, falls in love with Assunta, daughter of the proprietor of the café in which he works. His friend Michel befriends a girl, Lolita, who says she is a destitute orphan, and gives her lodgings. He falls in love with her, but she sets out to ensnare Mario.

Finally, on the day of his marriage to Assunta, Mario and Lolita run away. It does not take him long to find out what she is really like, and he comes back and asks for forgiveness from his friend and his fiancée.

Acting.—All the honours are stolen by Michel Simon as the simple Michel, and Viviane Romance as the experienced light o' love. Both give brilliant characterisations. Tino Rossi is sound as Mario, and sings finely. Mireille Balin is charming as Assunta.

Production.—The slight story is full of excellent detail work of a piquant nature, and clever characterisation disguises the flimsy nature of the plot. The romantic element is strongly stressed, but actually Michel holds the centre of interest.

Settings and camera work are first-rate.

Points of Appeal.—Famous tenor in piquant story of love and passion.

Hotel Imperial

Paramount. American (A). Directed by Robert Florey. Featuring Isa Miranda, Ray Milland and Reginald Owen. 7,167 feet. Release date not fixed.

ROMANTIC war melodrama, set on the Austro-Russian frontier. Locale, title and period suggest something exceptional, but fulfilment only rarely takes precedence over promise. The stagey story is the snag. The director and players give it all they've got, and the presentation is ambitious, but theatrical conventionalities get the drama down in the end. It's a case of having to accept the will for the deed. Incidentally, the début of Isa Miranda, Paramount's Continental discovery, is hardly propitious. Title and cast booking for the not too sophisticated.

Story.—Anna Warschawska takes a position as chambermaid at the Hotel Imperial in the Galician town of Sucha to avenge her sister's death at the hands of an unknown officer. All the evidence she has is that her sister's betrayer occupied room twelve. Lieutenant Nemassy, an Austrian officer, is cut off in a retreat and to avoid the Russians, who now occupy the hotel, he slips into room twelve. Anna sees him and mistakes him for her quarry, but the error is rectified before harm is done and the two fall in love.

Later, Anna and Nemassy unmask a spy and shoot him. Anna takes the blame when interrogated by Russians. Meanwhile, Nemassy is up and doing, and he reaches his own lines and warns his staff of an impending attack. A counter-attack is made, and this is launched in time to save Anna from the firing squad.

Acting.—Isa Miranda is Anna, but she fails to make an impressive début; it is the story rather than her acting that is at fault. Ray Milland is quite good as Nemassy, and J. Carrol Naish, Reginald Owen and Gene Lockhart are sound in support; they are too experienced to allow circumstances completely to defeat them.

Production.—The artistic opening is a false portent. Once preliminaries are over the film is nothing more than our well-worn friend, the romantic espionage melodrama in not too convincing fancy dress. The Don Cossack Choir is thrown in as make-weight, but it takes more than authentic Russian musical embellishment, together with a suspenseful, if traditional, climax, to conceal story shortcomings. It has but turgid glamour.

Points of Appeal.—Title, cast, slight feminine appeal, and ambitious presentation.

First Offenders

Columbia. American (A). Directed by Frank MacDonald. Featuring Walter Abel, Johnnie Downs and Beverley Roberts. 5,490 feet. Release date not fixed.

CRIME melodrama, the crux of which is the problem of the first offender, the adolescent delinquent. The approach, characterisation and atmosphere are very American, but deep down the sentiment is universal. Popular appeal is confirmed by good acting, and direction. Reliable two-feature programme proposition for the masses.

Story.—Fred Gray, a high-school boy, and Anne Blakeley, a girl of his own age, want to get married. Their parents think them too young, and their resentment leads to a suicide pact. Anne dies, but Fred's courage fails him at the last minute, and he is charged with her murder. Assistant District Attorney Gregory Stone secures a conviction, and Fred goes to the penitentiary.

Stone is, however, interested in the problem of the first offender, and he resigns, and devotes his time to the question. With the help of Susan Kent, his reporter girl friend, and a group of business men, he starts a farm for the benefit of young criminals. Fred joins when he is paroled, but he is vindictive, and plans to wreck the scheme. He fails, of course, and failure not only brings retribution, but vindicates Stone.

Acting.—Walter Abel acts with conviction as crusader Gregory Stone, and Beverley Roberts is adequate in the small rôle of Susan, but Johnny Downs is not a complete success as Fred. He knows how to act, but his personality is not one that encourages sympathy. However, his deficiencies are offset by the otherwise competent and shrewdly chosen cast.

Production.—There is a good deal of talk in the picture, there are moments when it is a debate rather than a melodrama, and a somewhat phoney spectacular fire sequence, but in between the talk and the spectacle is sandwiched drama of purpose and sentiment of considerable import. These factors see it through. Although it has an "A" certificate it is, in many respects, a melodrama of the family for the family.

Points of Appeal.—Interesting story, compelling juvenile angle, good all-round acting, convincing atmosphere and provocative title.

The Renegade Trail

Paramount. American (U). Directed by Lesley Selander. Featuring William Boyd, Russell Hayden and George Hayes. 5,158 feet. Release date not fixed.

HOPALONG CASSIDY Western. The film strikes a slightly more serious note than usual, but at no great cost to rousing action. There is plenty doing, and most of it is done against superb outdoor scenery. The cast, needless to say, delivers the goods, and the photographic qualities are flawless. Very good Western offering, one with a cast-iron label.

Story.—Joey, small son of Mary Joyce, a ranch-owner, believes that his father, Smoky Joslin, died a hero's death, but in reality he is in jail. When the cattle-rustling season opens Smoky escapes from prison and Mary is forced to allow him to pose as her brother rather than Joey should learn the truth. Hopalong Cassidy, one of Mary's valued friends, is aware of the masquerade and he determines to protect Mary.

Meanwhile, Smoky runs true to form and joins up with rustlers. A showdown is, of course, inevitable, and this is where Hopalong and his friends Lucky and Windy come in. They silence Smoky for ever, and Mary is happy in the knowledge that Joey will never know the truth about his father.

Acting.—William Boyd, Russell Hayden and George Hayes are in sound shape as Hopalong, Lucky and Windy; Charlotte Wynters cultivates feminine appeal as Mary; Russell Hopton is good as Smoky; and Sonny Bupp is natural as Joey.

Production.—The start is rather heavy going, but once stark melodrama is cast aside and the action gets out into the open, healthy, invigorating spectacle takes over. Incidentally, the small-child interest is ingratiating and will guarantee feminine appeal. As for the scenic and photographic qualities, these are definitely above the average. The film is a more than worthy addition to the box-office Cassidy series.

Points of Appeal.—Strong story, healthy action, large-scale outdoor spectacle, popular cast, and obvious exploitation angles.

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DAVID O. SELZNICK

UNRIVALLED SHOWMAN OFFERS YOU HIS
LATEST AND GREATEST PRODUCTION
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Directed by
JOHN CROMWELL
Distributed by
UNITED ARTISTS
Presented by
Selznick
International

REVIEWS Continued from page 26

Twelve Crowded Hours

RKO-Radio. American (A). Directed by Lew Landers. Featuring Richard Dix, Lucille Ball and Cyrus W. Kendall. 5,815 feet. Release not fixed.

QUICK-FIRE gangster drama, with a reporter playing part of sleuth, who is taken for a ride and put on the spot, but manages to extricate himself at the psychological moment. On the criminal side is a sinister villain who trips up by being too clever. Though the story throws out a lot of loose ends at the beginning, interest is soon aroused and kept fairly taut till the finish. A quite useful dramatic booking as second feature attraction.

Story.—Nick Green, a reporter, is the innocent means of sending his sweetheart's brother to gaol, but succeeds in getting him out on parole and finding him a job. After meeting the girl, Paula, Nick stumbles into the midst of some real crooks, headed by Costain, who is on the point of clearing out with $80,000 from an insurance racket. After arranging the deaths of two of his aides who are trying to double-cross him, he murders another in the train, but then runs into Nick, who fakes a hold-up, seizes the money, and pops it in a parcel office.

Nick and the girl are trailed by Costain and held in Nick's apartment, while the villain awaits the delivery of the money. Quite a different fortune awaits him, however, as he is shot by Paula, and in endeavouring to elude the police is finally smashed up by the same means he had devised for his former accomplices.

Acting.—Richard Dix has an easy part as Nick, but strikes one as being a little too passé now to act the lover, even in a crime story. The best bit of characterisation comes from Cyrus B. Kendall, who is the super-sinister type of crook, smiling, but ruthless. As the girl in the case, Lucille Ball is required merely to look tense and remain dumb, which she does to perfection.

Production.—The film is directed on conventional lines, and but little footage is given to *décor*, or anything ultra-spectacular.

Lighting plays a great part in the plot, and is used in the chief situations with considerable effect. Mild humorous passages between the reporter and his "stooge" enliven the journalistic scenes, and the dialogue in general is staccato and snappy.

Points of Appeal.—Clever gangster plot, many fast-moving scenes, and moments of suspense. Will please where a crime story, seasoned with backchat, is in favour.

Broadway Serenade

M-G-M. American (A). Directed by Robert Z. Leonard. Featuring Jeanette MacDonald, Lew Ayres and Frank Morgan. 10,205 feet. Release not fixed.

SPECTACULAR marital musical comedy drama of the show business, a picture which conforms to pattern inasmuch as wife beats husband in the race for stardom. There is, however, this difference: in this instance the casting is well nigh perfect, and the musical score has a comprehensiveness that is definitely box-office. An additional attraction is lavish ensemble in the best Busby Berkeley tradition.

Showmanship outstrips the conventional to the tune of irresistible mass entertainment. Star values seal the contract. Excellent popular booking.

Story.—Mary Hale and James Geoffrey Seymour, a young married couple, are a vaudeville team; Mary is the singer and Seymour is the composer-pianist. Larry Bryant, an English backer of plays, sees Mary and Seymour perform in a night club, and falls for Mary. She subsequently tries to sell one of Seymour's songs to Cornelius Collier, Jun., Larry's producer, and Larry persuades him to give Mary a part in their latest musical production.

Seymour is neglected, and when Mary inevitably becomes a star he thinks the worst of her associations with Larry. She divorces him, but once up against it he writes saleable music. Meanwhile, Mary promises to marry Larry, but at the last minute she is reconciled to Seymour and is responsible for the success of his score in an up-to-date musical show.

Acting.—Jeanette MacDonald gives a thoroughly convincing performance as Mary, and exploits her fine singing voice to full advantage. Moreover, she's suddenly acquired sex appeal.

Lew Ayres has no difficulty in coping with the exacting rôle of Seymour, and Ian Hunter is, as usual, a gallant loser of the romantic stages as Larry. Frank Morgan, excellent as impresario Collier, Rita Johnson, William Gargan and Franklyn Pangbourn head a particularly attractive supporting cast.

Production.—After a true-to-life opening show business atmosphere, the plot lapses into the novelettish, but smooth, snappy by-play, nevertheless presents an attractive and, at times, piquant façade. A tuneful score, ranging from opera to swing, and a spectacular grand finale depicting the evolution of music completes the ambitious and entertaining illusion. Furthermore, there is subtle plugging of the feminine angle. It's got all that it takes to storm successfully the popular box-office.

Points of Appeal.—Evergreen story, outstanding cast, good music, dazzling technical presentation, star values and intriguing title.

King of Chinatown

Paramount. American (A). Directed by Nick Grinde. Featuring Anna May Wong and Akim Tamiroff. 5,101 feet. Released June 5, 1939 (tentative).

CONVENTIONAL gangster melodrama with Chinatown background, developed on familiar lines of gang feuds and final retribution for racketeer chief with a heart of gold. Useful second-feature material, with interesting portrayals by cast and sound action values for the majority of programmes.

Story.—Frank Baturin, a racketeer, has become King of Chinatown, though his methods in forcing them to join his Merchants' Protective Association has earned him the enmity of the Chinese traders. He is betrayed by his lieutenant, the Professor, and a henchman, who shoots him. The attempted bumping off occurs outside the shop of Chang Ling, whose daughter, Mary, is a famous surgeon.

Thinking that her father is guilty of the murder attack, Mary exercises all her skill to save Baturin's life, and is successful. He falls in love with her, but he is again attacked by the Professor before his wounds have healed, and this time the strain is too great and he dies, leaving Mary free to marry her Chinese fiancé.

Acting.—Akim Tamiroff has a meaty rôle as Baturin and makes the most of it. Another excellent performance is offered by J. Carrol Naish as the suave Professor. Anna May Wong is distinctive as usual as Mary Ling, and Sidney Toler, Anthony Quinn, Ray Mayer and Bernadene Hayes head a strong supporting cast.

Production.—Plot breaks no new ground, except, perhaps, in having the principal character in love with his Chinese woman doctor. However, in eventful incident and strong characterisation the film maintains fair entertainment level.

Points of Appeal.—Action and cast values, and handy footage.

Wife, Husband, and Friend

20th Century-Fox. American (A). Directed by Gregory Ratoff. Featuring Loretta Young, Warner Baxter, and Binnie Barnes. 7,171 feet. Release not fixed.

SATIRICAL comedy with sociological trimmings and song, directing its dart of wit at those who labour under the delusion that they can sing. The target of the humour is clear enough, but the aim is not always true, neither is the inevitable voice dubbing particularly convincing. There are, however, compensatory facts, and these are to be found in the subtlety of the teamwork and the richness of the by-play.

Taken all round the film is star-studded, out-of-the-rut light entertainment. Attractive booking, particularly for better-class audiences.

Story.—Doris, wife of Leonard Borland, a successful building contractor, believes her voice is good, and that a successful operatic career has been cut short by her marriage. She decides to resume training, and Leonard arranges for her to give a recital at the Town Hall in the hope that the ordeal will cure her. He proves to be wrong. In desperation he consults Cecil Carver, famous American soprano, and during their meeting she, by some strange irony, discovers that he has a fine baritone voice.

He is persuaded to exploit it secretly, and before long he becomes the rage. When Doris hears the news she is severely shaken up, and naturally frowns on Cecil. Ultimately, Leonard is coaxed into having a cut at opera, and this is where he comes unstuck. By this time both Doris and Leonard have enough of singing, and marital harmony is restored.

Acting.—Loretta Young, Warren Baxter, and Binnie Barnes are Doris, Leonard and Cecil, the trio around which the plot revolves, and they register except when they have to sing. George Barbier, Helen Westley, Eugene Pallette, Cesar Romero, and J. Edward Bromberg are in direct support, and their adaptability matches that of the stars.

Production.—The point of the story is a little vague, the climax, although good burlesque, fails to gather up all the threads, and there are one or two incongruous deflections into the serious, but apart from these minor shortcomings the film plugs a satirical note that should be appreciated by the majority. Laughs are not hard to find, neither are they too subtle. Production work is excellent.

Points of Appeal.—Bright basic theme, attractive cast, smart dialogue, elegant presentation, star values and good title.

Trunk Crime

Anglo-American. British (A). Directed by Roy Boulting. Featuring Manning Whiley, Barbara Everest. 4,500 feet. Release not fixed.

GRIM but gripping crime thriller dealing with demented undergraduate's attempt to commit trunk murder. Production is on a modest scale, and with settings confined to two or three interiors, presentation is inclined to be stagey and wordy, but strong story holds interest effectively. Usable supporting feature of handy length for the masses.

Story.—Bentley, a highly strung and æsthetic young University student, has all his life suffered from persecution by more hearty comrades and particularly Grierson, who, when they were children, had tried to bury him alive. Breaking point is reached when Grierson and his friends, during a drunken party, wreck Bentley's rooms and destroy his most valued possessions. Brooding all night, he becomes half demented, deciding to drug Grierson, put him in a trunk, and bury him alive in a bog.

His plan works smoothly until he arrives at his cottage with the trunk and finds Grierson apparently dead. To complicate matters his three tenants who have been holidaying at the cottage meet with an accident and are forced to stay the night. While Bentley is absent they discover the secret of the trunk. Ursula, a middle-aged, understanding woman, remains in the house while Frazer, a friend, goes for help. Bentley threatens to kill all of them, but Ursula manages to calm him and reassure him that he has made an error—that Grierson, in fact, is not dead, by producing that somewhat dazed person in proof.

Acting.—Though inclined to over-act at times, Manning Whiley does very well with an exacting part as Bentley. Barbara Everest's Ursula is a sympathetic and understanding study, and Hay Petrie contributes an amusing little cameo as a local character.

Production.—Story is theatrical in conception and staging, and there is a great deal of dialogue, but within the limitations imposed on him the director has used his camera intelligently. Psychological aspects of the plot are not over-stressed, while the narrative holds attention by sheer force of its thriller content.

Points of Appeal.—Gripping plot, handy footage and quota label.

Within the Law

M-G-M. American (A). Directed by Gustav Machaty. Featuring Ruth Hussey, Tom Neal and Paul Kelly. 5,878 feet. Release not fixed.

DRAMA depicting the folly of revenge, adapted from a perennial standby of stage and screen. Its strength is that its tricks are good theatre. It also has a valuable heritage in its confident address to feminine sympathies. A competent cast and excellent staging do the rest. Very good two-feature programme booking.

Story.—Mary Turner, a shop girl, is framed on a charge of shop-lifting by an unknown girl. Gilder, her employer, refuses to show leniency and she goes to prison for three years. During those years she studies law and becomes friendly with Agnes, confederate of a gang of crooks headed by Joe Garson. Released, she joins his gang and shows them how to profit by loopholes in the law.

Her career of legalised crime is directed against Gilder, and her plan of revenge culminates in her marriage to Gilder's son, Richard. At this juncture the gang gets out of hand, and "English Eddie," a member, is shot dead and Richard is arrested for his murder. It is then that Mary realises that revenge doesn't pay. An ending satisfactory to the audience is, however, achieved.

Acting.—Ruth Hussey acts with intelligence as Mary and takes full advantage of her good looks. Tom Neal is a bit weak as Richard, but Rita Johnson, Paul Kelly, Paul Cavanaugh, Samuel S. Hinds and William Gargan level things up in support.

Production.—The director, with the full co-operation of his competent cast, seizes on every salient point in the story, which, by the way, has already survived the acid test of many box-offices, and thrusts them well and truly home. The climax is perhaps a trifle artificial, but here again concessions to popular taste get over. In all, the film is good popular drama in convenient form.

Points of Appeal.—Holding story, human angle, tense thrills, clever characterisation and pulling title.

Christine

In our review of "Christine," British Screen Service (originally known as the "Un Carnet de Bal"), we inaccurately quoted the length last week. We regret this and wish to point out that the correct length is 8,714 feet and the running time 96 minutes.

Three Smart Girls Grow Up

Gen. F.D. Universal. American (U). Directed by Henry Foster. Featuring Deanna Durbin, Charles Winninger and Nan Grey. 7,905 feet. Release not fixed.

ROMANTIC comedy drama, a brilliant sequel to "Three Smart Girls." Continuity of story design and character is irresistibly preserved. It is as tender and ingratiating a portrait of young love as has ever visited the screen. It not only deserves phenomenal box-office success, it commands it.

Incidentally, Deanna Durbin is better than ever. Technical presentation and orchestration are, needless to say, superlative. Excellent general booking, a lasting joy for all ages and both sexes.

Story.—Penny, youngest daughter of multi-millionaire Judson Craig, is given a coming-out party. During the festivities Joan, Craig's eldest daughter, announces her engagement to Richard Watkins, a young socialite. Kay, Craig's remaining daughter, is in love with Richard herself, and fails to conceal her heartbreak from Penny.

Penny determines to find a boy friend for Kay, and selects Harry Loran, pianist in her music academy orchestra. There is a slip-up when Joan falls for Harry, and Penny, faced with yet another problem, has to start all over again. Finally she solicits the aid of her father, and in his own inimitable fashion he sees that Joan and Kay are paired off according to the dictates of their respective hearts.

Acting.—Deanna Durbin never makes a false step as the well-meaning but frequently misunderstood Penny. She depicts the workings of the adolescent mind with charming accuracy and consummate naturalness. Vocalism is not insistent but at the same time it pays a pretty compliment to the star's delightful voice.

Next best is Charles Winninger as Judson Craig. His performance is character comedy at its best. There's feeling behind his fooling. Nan Grey, Helen Parrish, Robert Cummings and William Lundigan complete a cast that is without a flaw.

Production.—Superb acting and sensitive, understanding direction make this picture. The slightest of stories is decorated with tender, human and laughable touches until it blossoms into light entertainment of exquisite texture and unrestricted appeal. Seldom, in fact, has every tender adolescent mood been so charmingly reflected. Parental responsibility, too, is given unique yet moving interpretation.

Sweet temper is not, however, acquired at the cost of action, the film has the exuberance as well as the appeal of youth. As for the vocal and musical intermissions, these are selected and interjected with sensitive showmanship. Finally, a hand to the pianist who doubles for Robert Cummings. In conclusion, need we say that feminine appeal is colossal.

Points of Appeal.—Charming story, irresistible portrayal by Deanna Durbin, grand support, clever direction, box-office title and star values.

REISSUE

The Sign of the Cross

Paramount. American (A). Directed by Cecil B. de Mille. Featuring Claudette Colbert, Fredric March, Charles Laughton and Elissa Landi. 10,680 feet. Release not fixed.

ORIGINALLY reviewed in the KINE., February 2, 1933.

Summary then was:—

"This talkie version of Wilson Barrett's famous religious play fails to avoid an occasional anachronism and is a trifle modern in its dialogue, but despite its spiritual artlessness it will pound its way to the box-office through the indescribable lavishness of its sets, the power of its cast, and the breadth and scope of its spectacle. The magnitude of the production is amazing, and its appeal to the eye alone makes it a stupendous piece of work."

Artistically, the film stands up remarkably well to that assessment to-day. While the power and spectacle are still as good, the weaknesses and incongruous Americanisms are no more glaring. Being in costume, it has an advantage over other revivals of its age, and being good De Mille, who has never changed his spacious (and specious) technique within living memory, it as a type does not date.

Indeed, its lurid denunciation of imperial arrogance and religious persecution give it a special significance at the present moment.

Film was made at a time when Laughton was little known to filmgoers (he only received fourth billing), and must benefit now from his vastly increased status. His classic, tongue-in-the-cheek, "cissy" Nero is still a joy.

Released before the tightening up of the Hays Code in 1934, film has aspects, particularly in the matter of feminine costume, "Roman orgies" and Claudette Colbert's milk bath, that may be regarded as sensational in these post-Legion of Decency days and which may have considerable word-of-mouth value.

Despite its obvious and inevitable disadvantages as a "second helping" course, the film, on its merits, powerful cast values, and stupendous and undated production qualities, commends itself to showmen as an attractive speculative proposition.

SHORTS OF THE WEEK

(See also page 33)

COLUMBIA

TOY TOWN PARADE. British (U). Two reels. Release date not fixed.—Interest short dealing with the manufacture of British toys. The subject is treated in an intelligent and comprehensive manner. Photography and commentary good. First-class featurette.

FIRST NATIONAL

DAVE APOLLON AND HIS ORCHESTRA. American (U). One reel. Release date not fixed.—Versatile dance-band short with good comedy work by featured band leader. Sound general fill-up.

M-G-M

THE STORY OF ALFRED NOBEL. American (U). One reel. Release date not fixed.—Cameo biography of the famous armaments millionaire, and paradoxically enough, liberal contributor to the cause of peace. Presentation, editing and commentary excellent. First-class featurette.

RKO-RADIO

THE MARCH OF TIME. No. 12. Fourth year. American (U). 1,740 feet. Released April 10, 1939.—In its two sequences the latest issue of "March of Time" offers interest to the more intellectual type of kinema audiences. "Mexico's New Crisis" deals with the difficulties encountered by the President Cardenas in introducing a socialistic régime into his country. Following the expropriation of British and American oil interests, it illustrates the country's new crisis—mounting debts and food shortage. "Youth Prepares," dealing with the Boy Scout movement, could have been more interesting. The international aspect and the high ideals of the movement, especially toward bettering civilisation, are nevertheless apparent. Interesting issue for higher-class halls.

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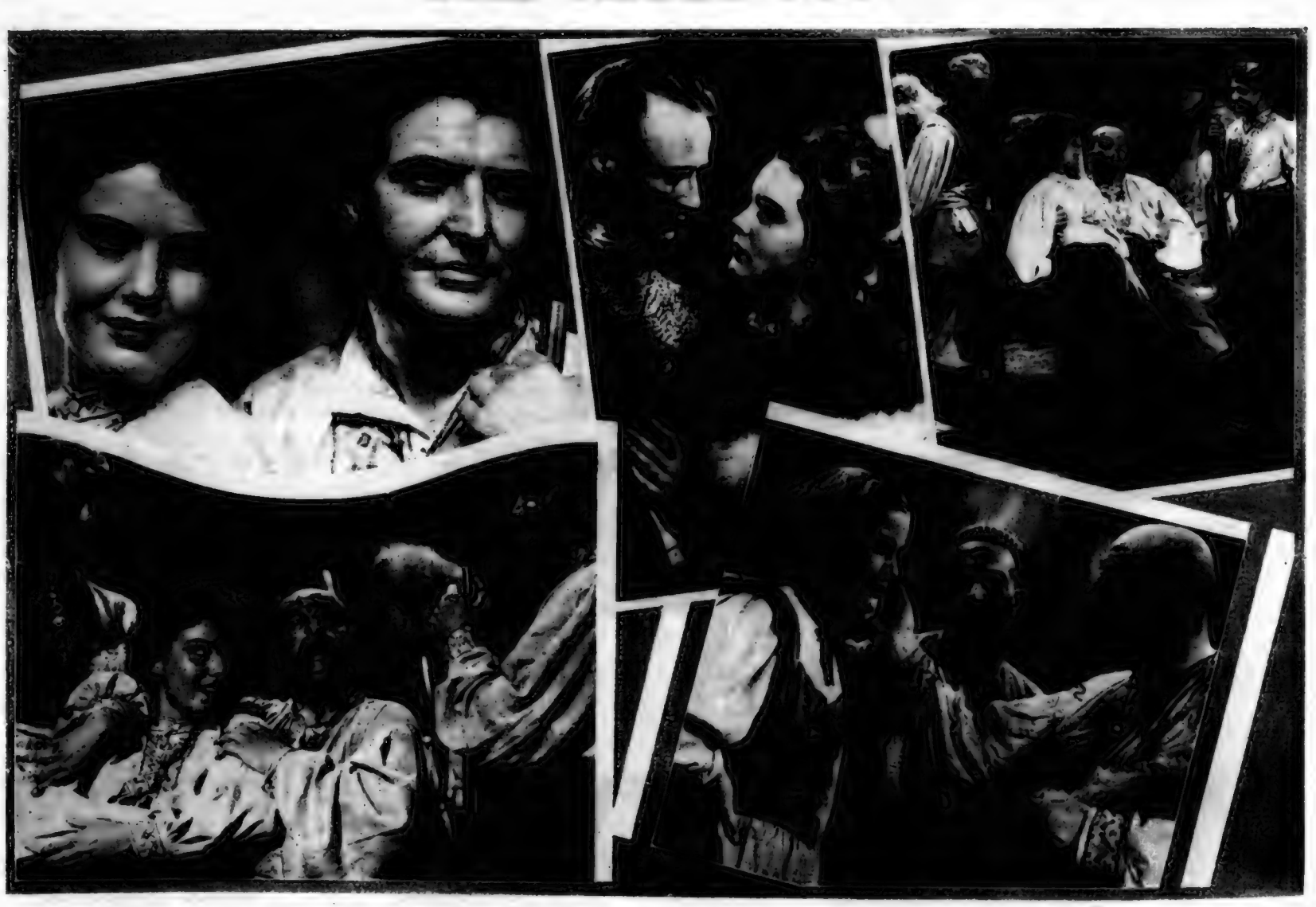
"THE FOUR FEATHERS"

Scenes from the London Films production THE FOUR FEATHERS, which United Artists will Trade show on April 20th, at 8.30 p.m., at the Cambridge Theatre. Zoltan Korda directed and the principal parts are played by John Clements, June Duprez, Ralph Richardson, Donald Gray, Jack Allen, C. Aubrey Smith.

"THE REBEL SON"



A big spectacular production is promised by United Artists in the REBEL SON, featuring Harry Baur, Roger Livesey, Joan Gardner and Anthony Bushell. It will be Trade shown at the Cambridge Theatre at 8.30 p.m. on Tuesday.

SHORTS OF THE WEEK REVIEWED

BUTCHERS

HIGHLIGHTS OF VARIETY. No. 13. British (U). One reel. Release date not fixed.—Variety short, introducing Mrs. Jack Hylton and her Band, and other well-known music-hall turns. Good fill-up of its type.

COLUMBIA

HAPPY BIRTHDAY. American (U). One reel. Release not fixed.—"Scrappy" cartoon, introducing amusing juvenile characters. Safe fill-up of its type.

BERTH OF A QUEEN. British (U). 1,709 feet. Release date not fixed.—Very interesting short showing the building and launching of the world's greatest passenger ship, *Queen Elizabeth*. Commentary is informative, but a little high-falutin' at times. Camera work is very good. Sound featurette for any kinema.

HISTORIC CITIES OF INDIA. British (U). Two reels. Release date not fixed.—Indian travelogue, with good photography and dialogue, but well-worn subject matter. Passable short for small halls.

TEMPLE CITIES OF THE EAST. British (U). Two reels. Release date not fixed.—Another travelogue of somewhat threadbare itinerary. Commentary and photography good. Fair average fill-up.

†*HOLLYWOOD GRADUATION. American (U). One reel. Release date not fixed.*—Colour cartoon introducing clever caricatures of well-known film stars. Very good featurette.

THREE LITTLE SEW AND SEWS. American (U). Featuring the Three Stooges. Release date not fixed.—Slapstick espionage burlesque, put over in a big way. Good comedy booking for the masses.

FIRST NATIONAL

TRADITION OF THE TAVERN. British (U). One reel. Release date not fixed.—No. 6 of the series, this interest short introduced famous taverns and inns by way of William Hogarth's famous canvases. The short is both novel and instructive. Good featurette.

TABLE MANNERS. American (U). One reel. Release date not fixed.—Sporting interest short, featuring table tennis champions. Presentation novel and technical qualities good. Sound featurette.

CLEANING UP. American (U). Two reels. Release date not fixed.—Novel comedy with song and dance, introducing Cross and Dunn, a couple of resourceful comedians. Useful comedy short for all classes.

†*MICE WILL PLAY. American (U). One reel. Release date not fixed.*—Merry Melody coloured cartoon in which mice get up to amusing antics in a doctor's laboratory. The idea is cleverly put over. Very good cartoon offering.

BEHIND THE BY-PASS. British (U). Two reels. Release date not fixed.—Interesting travel short, taking for its subject matter Colchester and its rich historic associations. Treatment crisp but comprehensive, commentary smooth and photography excellent. Good short.

†*THE IMMORTAL BRUSH. No. 2. British (U). One reel. Release date not fixed.*—Artistic short in which the masterpieces of Rosetti and Dutch celebrities are effectively paraded and described. Technical treatment very good. Outstanding short for better-class halls.

BOARDER TROUBLE. American (U). Two reels. Release date not fixed.—Comedy with racing interludes. Fair average short for the masses.

MOODS OF THE METROPOLIS. British (U). Two reels. Release date not fixed.—Novelty short giving a composite portrait of London life from dawn to midnight. Treatment is comprehensive and effective. Very good featurette.

GEN. F.D.

THE MAGIC BEANS. American (U). 675 feet. Release date not fixed.—"Nursery Rhyme" cartoon featuring new version of "Jack and the Beanstalk." Resourceful treatment and novel final twist (story turns out to be a film gag) make this an attractive cartoon offering.

M-G-M

TEMPO ON TIPTOE. British (U). 1,748 feet. Release not fixed.—Interesting addition to the "Romance of Dancing" series, illustrating old and new methods of training ballet girls. Several demonstrations of the art illustrate the contrast. Useful fill-up for high-class situations.

OPENING DAY. American (U). 786 feet. Release not fixed.—Robert Benchley is engaged to perform the inaugural ceremony at a new football ground, but his wandering speech and dithering actions upset everything. Good short comedy for most houses.

MEN IN FRIGHT. American (U). 947 feet. Release not fixed.—Our Gang decides to cheer up little Darla in hospital, but misfortune takes a hand when Alfalfa is mistaken for a tonsil case, and later on, after a feast, the heroes fall victims of indigestion. Popular fare for kiddies and family halls.

SEAL SKINNERS. American (U). 764 feet. Release not fixed.—The Captain and the Kids clash with John Silver to obtain the reward for the capture of a trained seal. Good quota of amusing situations make this a safe fill-up.

HOW TO SUB-LET. American (U). 694 feet. Release not fixed.—In an unfamiliar, vague and slow-moving manner, Robert Benchley shows a prospective occupier over his flat during his wife's absence. Excellent material for this popular comedian's particular brand of humour. Attractive booking for most halls.

ICE ANTICS. American (U). 826 feet. Release not fixed.—Hints for the amateur, shots of graceful figure-skating by champions and glimpses of the spectacle in M-G-M's "Ice Follies of 1939" are the attractive ingredients of this tip-top featurette. Excellent addition to any programme.

PRACTICAL JOKERS. American (U). 771 feet. Release not fixed.—When "Butch" puts over anything-but-amusing practical pranks on Our Gang, reprisals are called for, but unfortunately things don't go off to programme—especially as Alfalfa has to hold the cake loaded with a firework. Good addition to the popular series.

MENTAL POISE. American (U). 652 feet. Release not fixed.—A psycho-analyst (Robert Benchley) becomes so perturbed when a patient of identical appearance (also played by Benchley) calls on him that during the process of analysis the two change places. Quite a humorous subject, suited primarily for better-class halls.

DOUBLE DIVING. American (U). 713 feet. Release not fixed.—Pete Smith, in another of his popular specialities, presents an acquatic interlude featuring two divers whose precision is so fine that they appear as reflections when performing double dives. Interesting and popular fare for any programme.

NEW ROADWAYS. American (U). 871 feet. Release not fixed.—In his latest issue of "Passing Parade" John Nesbitt picturises the army of research chemists and scientists, unsung heroes, striving to better conditions of living. The fact that their life's devotion is concerned with the bettering, and not killing, of mankind is offered by Nesbitt as the ironical reason for the lack of attention given to their activities.

RKO-RADIO

†*GOOFY AND WILBUR. American (U). One reel. Release date not fixed.*—Disney cartoon introducing a new character in Wilbur, a grasshopper. The introduction is backed up by brilliant slapstick. Excellent featurette.

BIRD DOGS. American (U). One reel. Release date not fixed.—Sporting interest short illustrating the training of gun-dogs, starting from puppyhood to the "finished" animal. Commentary and photography excellent. Very good featurette.

RENOWN

THE BARBER'S SHOP. British (U). Two reels. Release date not fixed.—Slapstick cross-talk comedy played out in a barber's shop. The fooling is confidently addressed to the masses. Good comedy fill-up for most halls.

OH DEAR UNCLE. British (U). Two reels, Release date not fixed.—Knockabout comedy with a nautical flavour and adequate variety of background. Safe fill-up for industrial element.

EYE-WITNESS. British (U). One reel. Release date not fixed.—Cameo murder mystery melodrama combining suspense with thrills. Out-of-the-rut featurette for the masses.

TECHNIQUE

THE STORY OF CULROSS. British (U). One reel. *Release date not fixed.*—Scottish travelogue taking the form of a visit to the Firth of Forth and its picturesque, historical environs. The editing is intelligent and the photography artistic. Altogether a sound general fill-up.

WEST OF INVERNESS. British (U). One reel. Release date not fixed.—The failure of agriculture in the Western Highlands is the theme of this short, and is expounded with pictorial eloquence. Very good featurette.

HERE IS THE LAND. British (U). Two reels. Release date not fixed.—Paul Rotha interest featurette, pointing out the good work done by the Land Settlement Association. A Welsh family is the vehicle. Topical featurette.

20th CENTURY-FOX

MYSTIC SIAM. American (U). One reel. Release date not fixed.—Interesting, well-photographed travelogue, a worthy addition to the "Magic Carpet" series. Good general fill-up.

UNITED ARTISTS

†*RIVER THAMES. British (U). 876 feet. Release not fixed.*—Travelogue, photographed in flawless Technicolor, in which the Thames is followed from its source to the sea. Editing is excellent, and commentary is informative. Outstanding featurette, a box-office miniature.

† In colour.

Lupino Lane, Sir Seymour Hicks, Norah Howard, Enid Stamp Taylor and Leslie Bradley in a scene from THE LAMBETH WALK (M-G-M)

MORE BIG SUBJECTS FROM BRITISH LION

"Men of Conquest" Heads New Republic Schedule

A BIG drive is currently under way at the Republic Studios in Hollywood, and the schedule of production, for release in the U.K. by British Lion, is headed by "Man of Conquest," a large-scale biographical drama of the life of General Sam Houston, one of the greatest figures in American history, which marks Republic's entry into big-scale historical drama. The all-star cast of this £150,000 production is headed by Richard Dix, Gail Patrick, Joan Fontaine and Edward Ellis, supported by C. Henry Gordon, Victor Jory, Ralph Morgan, Robert Barratt, Robert Armstrong, Janet Beecher, George Hayes, and Max Terhune.

Sam Houston's life makes ideal screen material, for the General achieved much during his lifetime, and was an imposing figure dressed in the Indian buckskin clothes which he favoured. He had a great love of the ladies, and was a fine soldier and possessed remarkable qualities of statesmanship and oratory. His greatest achievement was to free the State of Texas from the tyranny of the Mexican Government, and establish it as a free and independent Republic. For his services he was elected first President of the new State, a position he held until Texas was admitted to the Union.

"Man of Conquest" will tell the story of Sam Houston's life and struggles, his battles and the events which led up to his heroic fight against great odds, to free the Texan settlers. The biggest sequences, in which thousands of extras take part, will be the three big battle scenes, those of New Orleans, the Alamo and San Jacinto, and they will come to the screen in vivid pictorial splendour. Apart from the big battle scenes, many famous figures in American history will be seen on the screen for the first time in "Man of Conquest," which is of an earlier era of American history even than the Civil War.

New Bickford-Ryan Subject

Charles Bickford and Tommy Ryan, the stars of two of Republic's biggest successes in this country—"Gangs of New York" and "Tenth Avenue Kid"—are being co-starred in a new underworld picture entitled "Street of Missing Men."

Bickford will be seen as a gangster who becomes a circulation manager on a newspaper. Twelve-year-old Tommy Ryan will be seen as a paper seller, who is attracted to Bickford by the gangster's disregard of personal danger. Together they fight a mob which is trying to stop the paper run a crusade against crime.

Refugee Action Subject

A fast-moving action drama telling of the trouble which occurs when smugglers attempt to cash in on the refugee situation by smuggling people without proper credentials into the U.S., is the basis of "Forged Passport," starring June Lang, Paul Kelly, Lyle Talbot and Billy Gilbert.

Unusual Regeneration Drama

An unusual drama of a convict's regeneration is the subject of "I Was a Convict," Republic's new film starring Barton MacLane, Clarence Kolb, Beverly Roberts, Horace MacMahon and Ben Welden. Kolb plays a millionaire who is sent to goal for income-tax fraud. His cell mate is a gangster, Barton MacLane, to whom, when their sentences are completed, he gives a job in his firm. This arouses the opposition of his director's family and friends who try to have the old man certified insane. To save him the gangster kidnaps him. Later two of his ex-henchmen turn it into a real kidnapping, with disastrous results.

New Higgins Family Adventure

The second of the adventures of the Higgins family, entitled "My Wife's Relatives," starring James, Lucile and Russell Gleason, supported by Harry Davenport and Mary Hart, will soon be ready for showing. The new subject introduces Grandpa, who, to save the family from financial disaster, decides to sacrifice himself and marry a wealthy widow, who has been chasing him—which leads to a succession of hilarious adventures before Grandpa is saved.

Tommy Ryan Starring

One of the subjects which will be shown in the next British Lion group will probably be "Orphans of the Street," starring Tommy Ryan and the dog, Ace. This is an entirely human and lovable story of two orphans, a boy and his faithful dog. To try to get enough money to go to military school the boy enters his dog in a competition. A man is found murdered and the police suspect that the dog mauled him to death. A reporter passing through the town picks up the story, and for a stunt persuades his newspaper to supply enough money for the animal's defence. Tommy Ryan proves that he is remarkably versatile by playing a warm-hearted boy who cannot bear the thought of being parted from his dog. Others in the cast are Harry Davenport, Robert Livingston, June Storey, Ralph Morgan, Sidney Blackmer, and James Burke.

Naval Background

James Dunn, Rochelle Hudson, Horace MacMahon and Gordon Oliver are the leading players in "Pride of the Navy," a comedy drama of the United States Navy Research Department. In an attempt to build a motor torpedo craft the Navy engages a bumptious young engineer and designer, who has won numerous races and trials, and the story is constructed around his efforts to build a suitable boat. Romance in the form of the daughter of the commanding officer and a rivalry between the designer and a young naval officer for her friendship supplies the main basis of the story. There are plenty of thrills and lots of fast action, such as the trials and races between the speed-boats.

CHILDREN'S "A" FILMS

Bristol Magistrates' Warning

Bristol Licensing Justices have drawn the attention of local exhibitors to the importance of strict observance of the rule regarding children under 16 in kinemas when an "A" film is being shown, and they point out that it is not sufficient for a child to have been brought into the house by an adult, but that he should be in the company of that adult the whole time the "A" picture is being exhibited. Moreover, the adult should be a parent or a *bona-fide* guardian.

Alterations While Show Carries On

A scheme of redecoration and improvement is to be carried out shortly at the Regent, Bristol. The scheme includes complete reseating of the balcony, new draperies, battens and footlights. The auditorium is to be redecorated and improvements made to the exterior lighting.

The work will be carried out while the house is still running, and there will be no interference with the ordinary performances.

GOOD FRIDAY "YEAS" AND "NAYS"

"A" Film Shows at Morecambe . . Police Chief on "Ungodly Film"

"UNUSUAL," BUT JUSTICE GRANTS PERMIT

"WE want kinema proprietors in future to have regard for the day and its traditions, and to put on films which cannot be questioned as regards their suitability."

This comment was made by the Mayor of Morecambe, presiding over the Morecambe Borough Magistrates, after they had considered applications for Good Friday licences for the Astoria and Plaza kinemas, both of which are to show "A" films.

Geoffrey Wilson, making the application for the Astoria, said the film to be shown was "The Devil to Pay," an "A" film.

Supt. Sharpe commented that in other districts where he had been stationed it had been customary to show only "U" films on Good Friday, but added that if Mr. Wilson could satisfy the Bench that there is nothing wrong or sexual about this film he would leave it to their discretion.

Mr. Wilson, solicitor, said there had never been any objection to the showing of "A" films in Morecambe in the past, and added that the Censor works mysteriously sometimes. If the hero gives the villain a well-merited knock on the nose, the Censor may regard that as violence, and class the picture as an "A" film.

Applications Granted

Questioned regarding the "A" film, "Woman Tamer," which is to be shown at the Plaza, Mr. Wilson said he could not give any guarantee about that because he had not seen it.

After reading the synopsis the Mayor announced that the applications would be granted.

When H. R. V. Addenbrooke, of the Tower, made his application for a Good Friday licence, he remarked: The film is "Old Bones of the River." It is a "U" film, so I don't think there'll be any bones about that!

When Miss D. Mogerley applied on behalf of the Palladium, she asked for 2.30 to 4.30 in the afternoon, and 6.30 to 10.30 at night, as compared with 2 to 5 and 7 to 10 for the other kinemas. She explained that the Palladium was expecting a personal visit from Charles Laughton at the evening performance, and they would need extra time to fit it in.

Supt. Sharpe suggested that the programme could be fitted in at the same times as the other kinemas, and the Magistrates granted a licence from 2 to 5 and 7 to 10.

"Not a Normal Day"

J. V. Sanders, of the Odeon, asked for a Good Friday licence from 2.30 to 5 and 6.15 to 10.45, explaining that the Odeon was the only kinema in Morecambe which normally had two evening performances.

Supt. Sharpe: But this is not a normal day, and the Bench have given a ruling in other applications allowing only one performance. The licence was granted from 2 to 5 and 7 to 10.

The Odeon was granted a half-hour extra (till 10.30) for the showing of "Marie Antoinette" on Sunday, April 16.

Ida Lupino and Warren William in LONE WOLF'S DAUGHTER (Columbia), reviewed in this issue

PORT TALBOT PROGRAMME TO BE CHANGED

"A MOST unsuitable and ungodly picture for the occasion," was the description given by a police inspector at Port Talbot Police Court to one of two films included in a programme submitted for a Good Friday show at the Majestic Cinema.

Thomas Hardy, who made the application, stated that the films, "Dangerous Medicine" and "Where Were You Born," had been booked for the week, but if the Bench wished he would get the management to alter the Good Friday programme to suit the occasion.

This was consented to by the Bench, and Mr. Hardy was invited to renew his application.

Permission has been granted by Caerphilly magistrates to Abertridwr and Caerphilly Workman's Halls to show appropriate films on Good Friday, while Bargoed Justices granted an application to show films at the New Hall and Hanbury Cinema on the same day.

Eastbourne Grants Permission

Eastbourne Watch Committee has granted permission for Good Friday opening to the Gaiety, Luxor and Picturedrome kinemas, provided the programmes commence not earlier than 6 p.m., and that the suggested programmes be approved by the chief constable.

OBITUARY

TRAGIC END OF FRANCIS SUNDERLAND

Coroner's Verdict

Francis Dargue Sunderland, a pioneer of the kinema Industry in the North of England, of Belgrave Crescent, Harrogate, was found dead in his motor-car on a moorland road near Ilton, Masham, on Tuesday last week. A piece of rubber pipe was connected to the exhaust pipe.

At the inquest at Masham, it was stated that Mr. Sunderland, aged 64, had worried a little about business but was more worried about his health. He had been depressed since the death of his sister some time ago.

The jury's verdict was that Mr. Sunderland was poisoned by carbon monoxide fumes, self administered, and his mind was unhinged by financial and health worries.

Mr. Sunderland, who entered the entertainment business under his father at the Assembly Rooms, Leeds, later became a director of New Century Pictures, Ltd., now a subsidiary of Gaumont-British.

He was proprietor of the St. James's, one of the oldest kinemas in Harrogate, and was a director of the Queen's, Leeds, and the Capitol and Londesborough kinemas at Scarborough. He was a Freemason, being a Past Master of one of the Bradford lodges.

FUNERAL OF T. FAWLEY JUDGE

Trade's Last Tribute

A service, timed to coincide with the interment at Scarborough of T. Fawley Judge, president of the Hull C.E.A., whose death, as reported in the KINE., took place suddenly on March 21, took place on Wednesday at Holy Trinity Church, Hull, with which Mr. Judge was prominently associated. The service, which was attended by many representatives of the Hull business and kinema world, was conducted by the Rev. F. Boreham, who, in a short address, referred to Mr. Judge's association with church and City life.

Among those present at the service were Brinley Evans (former vice-president of the Hull C.E.A.), D. Desmond (treasurer, Hull C.E.A.), T. C. Eccles (representing the KINE.), Ald. R. W. Wheeldon (a former president of the Hull C.E.A.), and Messrs. A. Spinks, Wilson, B. Falkingham, Gill, E. Seaton, J. L. Robinson and H. V. Evans, all connected with kinemas owned by the late Mr. Judge.

Owing to the funeral the monthly meeting of the Hull C.E.A., due to take place on Wednesday, was postponed.

J. J. WOFFINDEN BEREAVED

Mrs. Jane Woffinden, widow of the late F. Woffinden, who started a series of kinemas at Mexborough, South Yorks, and mother of J. J. Woffinden, managing director of Mexborough Theatres, Ltd., died last week at the age of 81.

Death of Cecil Hunter

Cecil William Hunter, who has been manager of the Empire Theatre, West Hartlepool, for 17 years, died on Sunday, March 26, at his home, Belmont Gardens, West Hartlepool. The funeral took place at Darlington on Tuesday, March 28.

Workmen's Institute to Erect Kinema

The committee of the Caerphilly Workmen's Hall and Institute have decided to erect a new kinema.

A deputation which appeared before the Caerphilly Town Council last week pointed out that in view of their decision to erect a new kinema the hall now used as a kinema would be no longer required.

They asked the council to consider the question of acquiring the building for recreation purposes.

Showing Next Week in London

Astoria.—"Climbing High" (M-G-M) and "Hard to Get" (Warner).

Carlton.—"The Sign of the Cross" (Paramount).

Curzon.—"Trois Valses" (United Curzon Corps).

Davis, Croydon.—"The Young in Heart" (U.A.) and "Call of the Yukon" (British Lion).

Dominion.—"Kentucky" (20th-Fox) and "The Gaunt Stranger" (A.B.F.D.).

Empire.—"Fast and Loose" (M-G-M).

Gaumont.—"Gunga Din" (RKO-Radio).

Leicester Square Theatre.—"Three Smart Girls Grow Up" (G.F.D.).

London Pavilion. — "Made for Each Other" (U.A.).

Marble Arch Pavilion.—"The Dawn Patrol" (Warner).

Metropole.—"Out West With the Hardys" (M-G-M) and "Hard to Get" (Warner).

New Gallery.—"Inspector Hornleigh" (20th-Fox) and "The Londoners" (Technique).

New Victoria.—"Kentucky" (20th-Fox) and "The Gaunt Stranger" (A.B.F.D.).

Odeon.—Mon., "Topper Takes a Trip" (U.A.); Fri., "What a Woman" (Columbia) and "The Mind of Mr. Reeder" (Grand National).

Paramount.—"The Storm" and "His Exciting Night" (G.F.D.).

Plaza.—"A Man to Remember" (RKO-Radio) and "St. Louis Blues" (Paramount).

Regal.—"Brother Rat" and "Nancy Drew, Detective" (First National).

Ritz.—"The Citadel" (M-G-M).

Stoll.—"Stolen Life" (Paramount) and "Thark" (Equity).

Tivoli.—"Trade Winds" (U.A.) and "Little Tough Guys in Society" (G.F.D.).

Warner.—"Wings of the Navy" (First National).

ANGLO-AMERICAN PLANS EIGHTEEN

Lucan and McShane Signed for Series

FOREIGN LEGION SUPER

A programme of from 12 to 18 feature pictures is being arranged by Anglo-American. This schedule, it is stated, will enable the M.P. Studios at Elstree to be employed at full capacity during the next 12 months; indeed, it may be necessary to lease additional studio space in order to fulfil their present production commitments.

At present there are ten days to go on the production of "M.I.5," the spy drama which John Baxter is directing. Owing, however, to official objections, it is necessary to change the title of the picture, which in all likelihood will be released under the title of "Secret Journey."

Anglo-American have signed up Lucan and McShane for a series of films, the first of which will be started early in the summer.

Negotiations are practically completed for the production of a £60,000-£70,000 subject written around the Foreign Legion, which will be one of the most important offerings of the current season.

GERRY BLAKE

NEW UNIT'S FIRST PRODUCTION

Corinthian Starts "Pootle"

Corinthian Film Productions started operations to-day on the first of a series of feature subjects scheduled for production during 1939-40.

It is entitled "Pootle," an original story by Billy Bray of an unusual and original character. It is a human interest story of an ordinary young couple, of their sacrifices and the little hardships they undergo in an endeavour to buy a second-hand car, of their joys and happiness in possessing one and of the tragedy when, through force of circumstances, they have to sell it. Pootle, the car, is the hero of the story, and every owner-driver and hopeful owner will, we are assured, feel the appeal of this subject.

In this, as in the subsequent productions by the company, Gerry Blake will be in charge of direction. Blake has had many years in the Industry, and apart from his very varied experience in practically all branches has many successful productions to his credit from a directorial angle. The producer in each case will be Henry Roberts, who entered the Industry in 1910 and in 1913 produced the screen version of the famous play, "A Message From Mars," featuring the late Sir Charles Hawtrey, and other successes.

Billy Bray and Dorothy Wrenn will be featured as the young couple. Photography will be in the hands of D. P. Cooper.

Further Subjects

Following "Pootle," Corinthian announce they have been successful in purchasing the film rights of a popular series of comedy stories which were recently broadcast, "The New Sleuth." In this series the principal character is a feather-brained youngster who decides to become a private detective and whose various cases provide innumerable hilarious situations.

Colour shorts will also form part of the company's programme.

"SHIPYARD SALLY"

Final Title for Gracie Fields' New Film

Robert T. Kane, managing director of Twentieth Century Productions, Ltd., announces that the title finally adopted for Gracie Fields' new film which went into production at Islington Studios on Monday, is "Shipyard Sally."

Sydney Howard, Morton Selten and Oliver Wakefield head a notable supporting cast which also includes Hay Petrie, Richard Cooper, Tucker Maguire and Norma Varden. Monty Banks is the director, Maurice Ostrer is in charge of production, and Edward Black produces.

The first set, on which shooting continues throughout the current week, is the saloon bar of the "Bonnie Brig," a typical Glasgow public-house. One hundred and fifty extras, ranging from bedraggled Clydebank workers to Scots pipers attired in full regalia, lounged about the set jubilantly smoking and drinking in celebration of the completion of the *Queen Mary*.

It is in this bar that much action takes place with Gracie Fields and Sydney Howard. Gracie, with Sydney Howard in the rôle of her scheming uncle, made her debut at Islington in the first shot. This is the initial occasion on which these two famous North Country artistes have appeared appeared together in a film.

Otto Kanturek is lighting expert; Martin Paggi is recording the picture (Western Electric). Phil Brandon acts as assistant director. Continuity is in the hands of Helen Peacock.

GLENDALE PICTURES

C. J. Cayley as Chairman

Increased activity is promised by Glendale Pictures, Ltd., of Scotland, whose current schedule includes a feature-length film and 12 two-reel interest subjects.

C. J. Cayley, F.R.G.S., of Coldstream, has been appointed chairman and managing director of Glendale Pictures, in succession to the Earl of Tankerton, who resigned recently. He was previously chairman and managing director of Pennine Films, Ltd., of Blackburn, until September, 1937. Since then he has produced a number of shorts on his own account. They include "Down to the Sea," "Misty Isle" and "Isles of the West," all of which have been handled by Kinograph.

VARIETY SUBJECT FOR BUTCHER

Mitchell to Direct

Preparations by F. W. Baker are well advanced for the production of Butcher's next British subject. This will be a big variety subject, the story of which has been written by Con West.

Oswald Mitchell is directing, with John Hamilton as his assistant and in charge of casting.

Among those already signed for prominent rôles are Frank E. Franks, Billy Cotton and his Band, Macari's Dutch Serenaders, Hughie Green, Tommy Gamble and Company, Four Air Aces, The Three Jokers, Freddie Forbes and Company, Arnaut Brothers and Mitzi Hobs, Eve Beck.

THE MUSICIAN IN THE STUDIO

An entertaining and instructive evening is assured at Monday's meeting of the British Kinematograph Society at the G.-B. theatre, when Ernest Irving, musical director of the Saville Theatre, is to give a talk on the "Musician in the Film Studio."

Queen Mary visits the THIS MAN IN PARIS set at Denham. She is seated between Alexander Korda and Adolph Zukor. Behind are Capt. Richard Norton and David Rose. Valerie Hobson is explaining the action of the sequence to Her Majesty

Queen Mary at Denham

VISITS "THIS MAN IN PARIS" SET

Executives Presented

Executives of D. and P. Studios and Denham laboratories entertained Queen Mary on Friday when she paid her first visit to a film studio.

Her Majesty was received by Capt. Richard Norton, who presented Alexander Korda, and together they escorted her on the tour of the plant which lasted over two and a half hours.

On her arrival Queen Mary was presented with a bouquet by eight-year-old John George, son of E. H. George, a director of studios. Other personalities presented to her were Adolph Zukor and David Rose, the Paramount chiefs, whose picture "This Man in Paris" afforded her a practical insight to the mysteries of film making. E. H. George and Sabu, the Indian boy star.

Director David Macdonald was shooting at the time, and Queen Mary displayed great interest in the process and requested to be introduced to the director and the stars, Barry K. Barnes and Valerie Hobson.

On another stage she witnessed a recording session by Muir Matheson for "The Four Feathers," which Zoltan Korda is directing in Technicolor, and of which she subsequently viewed two reels in the theatre, together with rushes of the scenes she had previously witnessed shot on "This Man in Paris."

At Denham Laboratories

Afterwards Her Majesty paid a visit to the Denham Laboratories, the first time Royalty has had an opportunity of examining the work of film processing. She went into the dark room and saw the printing and developing plant and the cutting rooms.

The visit lasted over an hour and a half, and throughout Her Majesty displayed the keenest appreciation of the many technical processes which contribute to the production of a film.

The laboratory unit took a picture of Queen Mary's arrival, and this was screened to her before she left. Upon her departure she expressed her gratitude to all concerned for a most enjoyable and interesting visit.

HAGEN'S SCHEME

Progress Reported

Julius Hagen informs the KINE. that he is progressing with his co-operative production scheme, without first recourse to city finance. The plan allows for the production of three £50,000 features, between four and six £15,000 second features and "B" pictures, in addition to several shorts based upon a new idea.

The soundness of Hagen's new scheme is said to have been proved by the amount of financial support offered by private sources.

The substantial finance called for would be spread over two or three years.

Preliminary negotiations are proceeding for a suitable crew and equipment, details of which will be announced shortly.

The latest Michael Balcon film, "Young Man's Fancy," finished production at Ealing last week under the direction of Robert Stevenson.

WETZEL LTD. (Engineers), 60/66, Wardour St., W.1.

Announce that the English Edition of

"UN CARNET DE BAL"
(CHRISTINE)

was well received

"Daily Film Renter," March 22, 1939.
"Finely dubbed version ... compelling values of original grandly enhanced by uncanny superimposition of English dialogue . . . a technical achievement carried out by Wetzel Ltd. . . . at times uncanny in the way it has matched the new sound both to movement and character of the original cast."

"The Cinema," March 22, 1939.
". . . very successful dubbing of appropriate English dialogue . . . in its English version it represents one of the best examples of dubbing yet achieved . . . etc."

"The Kine. Weekly," March 23, 1939.
"It is a triumph of the art of the person who, because of the lack of a more euphonious name, we must call the dubber."

Dialogue and Direction by SELWYN JEPSON.

We have also just completed the English Edition of "Double Crime sur la Ligne Maginot," and are able to guarantee perfect post-synchronisation of English dialogue to any Continental film.

A.B.P.'s Three Subjects

FLORA ROBSON FOR "POISON PEN"

Walter C. Mycroft, director of production of Associated British, now claimed as Britain's busiest production company, started work at Elstree on Monday on "Poison Pen."

This makes three Associated British pictures in production. The others are "Just William," the screen version of Richmal Crompton's famous "bad boy" stories, which is in its fourth week in production at Welwyn, and "The Cross Roads," which started work at Elstree last week, under the direction of Thomas Bentley, with Leslie Banks starring.

"Poison Pen" is adapted from Richard Llewellyn's dramatic play which tells of the havoc wrought in a peaceful Devonshire village by the writer of anonymous scurrilous letters.

Flora Robson, fresh from Hollywood, where she has been appearing in "Wuthering Heights," is playing the central character, portrayed by Margaret Yarde on the stage. Geoffrey Toone and Peter Murray Hill have important rôles in the film, while Belle Chrystall, Edward Chapman, Reginald Tate, Robert Newton, Beatrice Varley and Jean Clyde are featured. Paul Stein is directing.

"THE STARS LOOK DOWN"

Goldsmid for the States

Isidore Goldsmid leaves with Maurice Wilson and Jeffrey Bernerd on Friday for U.S. to deal with the casting and distribution of "Stars Look Down."

Principally, the trip is to finalise casting, and Goldsmid tells me he expects to return with a first-rank star to play with Margaret Lockwood and Michael Redgrave.

At present shooting is in progress on exteriors at Ashby-de-la-Zouch prior to production at Twickenham studios. The flood scenes, however, will be done at Denham, where there are better facilities.

On the subject of further production, it was stated that following "Alibi" will be another Syd Walker picture on the lines of "I Killed the Count," which has every indication of being a winner.

Mr. Goldsmid informed the KINE. that there is no truth in the statement made in last week's issue by Jameson Courtenay regarding the proposal of a joint production scheme for "The Stars Look Down." Although Mr. Courtenay approached him on the matter, Mr. Goldsmid states that he refused to negotiate with him in regard to what he describes as a fantastic proposition.

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NAMES in the NEWS

NEW UNIT FINISHES FIRST FILM

Members of the new Christy-Bass unit which has just finished shooting at the Rock Studios, Elstree, on A BRIEF CASE, starring George Bass, Jun., son of the famous music-hall comedian

FRANK WILSON RETURNS TO WALTON: G.-B.'S NEW SUPERINTENDENT: ILL-HEALTH CAUSES TWO RETIREMENTS: SHOWMAN'S THEATRICAL TALENT

After twenty years **Frank Wilson**, a one-time film producer, returns to Walton as a kinema manager. He was producer to Cecil Hepworth, at the Walton studios, and he directed "Heart of Midlothian" which starred Violet Hopson and Stewart Rome. Subsequently, he forsook the film Industry for a stage career, which included a tour in Canada and Africa with "The Green Pack" (an Edgar Wallace play). Later Mr. Wilson again changed his vocation and he has been at 35 different kinemas before coming to Walton.

He came from the Ambassador, Hounslow, to the Capitol, Walton, to succeed **Leslie G. Smith**, who has been appointed to a Ramsgate kinema.

David Heughan has been appointed Divisional Superintendent of the No. 4 North Midlands Division of Gaumont-British, which covers a wide area and has the central office at the Regent, Sheffield. He was previously assistant divisional superintendent, and succeeds the late W. H. G. Newman.

Mr. Heughan has had an extensive career in the show business, and previous to entering the kinema Industry he travelled the world as manager of his brother's concert tours.

He later toured in a managerial capacity with leading English revues, etc., and, in the beginning of 1929, he opened the Regent, Hanley, Staffs, as manager for P.C.T., and prior to that was manager of various London kinemas.

He came to Sheffield in September, 1929, first as circuit manager, then area inspector, and subsequently assistant divisional superintendent.

D. HEUGHAN

T. R. ETHERIDGE

A. E. WILLIAMS

After having been manager of the Ritz, Chatham, for two years, **John G. Scobie** has resigned for health reasons. He is succeeded by **R. Coulston**, who has been with the Union and A.B.C. circuits for six years, serving at Tunbridge Wells, Tonbridge, Folkestone and Maidenhead.

On his last day at the Ritz, Miss Alice Sutton, chief cashier, presented Mr. Scobie with two gifts, a gold pencil from the staff and a toilet set from the staff and friends. F. J. Young, chief operator, expressed the staff's regret at Mr. Scobie's departure, and wished him a speedy recovery.

D. Bader Joins M.C.A. Artists

David A. Bader has joined M.C.A. Artists, Ltd., as assistant to David Diamond, head of the story dept. Dave brings with him over 100 plays and books, as well as a number of important American and English writers. It will be remembered that a year ago he returned to America after eight years in Europe, where he acted as personal representative of Carl Laemmle and Universal executive in London. He also headed his own agency for two years after leaving Universal, with offices in London and Paris. He is credited with sending Binnie Barnes to this country.

Leslie G. Smith, who has succeeded J. H. Begg as manager of the Odeon, Ramsgate, comes with a varied experience in the world of entertainment. He was for some time relief manager in South London and has been assistant manager at the Odeon at Morden.

For the past year he has been resident manager for the Odeon at Walton-on-Thames, where he became interested in local affairs, and was vice-chairman of the Walton-on-Thames Football Club.

Congratulations to **W. H. Richards**, manager of the Vandyck, Fishponds, Bristol, whose wife presented him with a son last week. The new arrival makes the fourth generation of a family of showmen, for Mr. Richards' father and grandfather have been connected with the entertainment business all their lives, and are well known in South Wales.

T. R. Etheridge Back at 'Brum

The many friends of **T. Raymond Etheridge** in the Midlands will be pleased to hear that he has returned to the Birmingham area, after a spell as assistant manager of the King's Cinema, Camborne.

Mr. Etheridge was formerly associated with T. McDermott, Ltd., at the Plaza and Regal Cinemas, Bromsgrove, before he left for Camborne last September. Incidentally, he is one of the youngest members of the KING. Company of Showmen. He commenced his new duties as assistant manager of the King's Theatre, Blackheath, on Monday, and before leaving Camborne he was presented with a handsome brush set from the staff of the King's, as a token of their esteem.

Hadyn Ellwood has been appointed to succeed W. F. Maxfield as manager of the Plaza, Stockport. Mr. Ellwood started in the kinema Trade in 1911 as violinist at Bolton. For twelve and a half years he was manager of the Globe, Irlam, then taking up appointments at the Prince's, Monton; the Ellesmere, Swinton; and the Lido, Bolton. Mr. W. F. Maxfield has been appointed manager of the Ritz, Stockport.

Illness has also forced **Graham Butcher**, manager of the Majestic, Rochester, to give up. He has been at this house since its opening in Easter, 1935, and previously was manager of the Regent, Brighton.

Alan E. Williams, who takes over at the Majestic, Rochester, has been with the Gaumont-British circuit for the past ten years, and during that time claims to have been relief and assistant manager at over 52 kinemas, including the Tivoli, Capitol and Haymarket, London.

Harold Pearson, who opened the Worcester Park Odeon and later was appointed manager of the Broadway Theatre, Deptford, in December, 1935, has resigned from the firm. His successor there is **V. Heaton**, who has been on relief duties for the company for the past two years.

A. Reginald Stamp has been re-appointed chairman of the Entertainments Committee of the London County Council for the ensuing year. **W. R. Owen** is vice-chairman.

F. A. J. Harman, who is leaving the Empire, Bristol, to take over the management of the Regal, Torquay, another A.B.C. theatre, has been in Bristol for the last five years during which time he has had control of three A.B.C. houses in the city. He came to the West from London to take over the management of the Vandyck, Fishponds.

During the five years he has been in Bristol he has made a wide circle of friends, and he has taken a prominent interest in Trade matters. As secretary of the Bristol Film Ball Committee he has done good work for the C.T.B.F., and several very successful functions were due to his efforts, combined with those of George Blackburn, the chairman of the committee. Mr. Harman took a keen interest in the Bristol A.B.C. Social Club, and gave his support to both the sports and social sides.

Harry Levy, stage manager of the Garrick Theatre, Southport, for over four years, has been appointed to a similar position with the new Scala Theatre of Varieties, which until recently was the Scala Cinema. Before coming to Southport, Mr. Levy worked in the B.I.P. film studios for eight years and was also with H. and G. Kinemas for four years, and Stolls Studios at Cricklewood.

C. Jarrett, catering manager at the Savoy Cinema café, Burnley, for the past 18 months, has been appointed catering manager to the Bridlington Corporation. He will leave Burnley next Saturday, and the following Monday will commence his new duties in order to prepare Sewerby Hall, in Sewerby Park, Bridlington, for Easter opening. Prior to coming to Burnley Mr. Jarrett was catering manager for a private concern at Colwyn Bay.

Administrators Change Posts

W. Eastaway Smith, who has been administrator of the Western Area for Odeon, is going to the Midlands, while **J. W. Davies**, who has been in charge of the Midland Area, is taking his place in the West Country.

C. L. Giles, who recently headed the examination of trainees and assistant managers in the J. F. Emery circuit, Manchester, and whose success earned for him promotion to the managership of the Princess Cinema, Peterborough, has been appointed to a position with Gaumont-British. His successor at the Princess is **R. Callander**, who at present is at the Wicker, Sheffield. The vacancy thus created at the Wicker will be filled by **R. Gordon**, one of the trainee managers in the service of the Emery circuit.

Dudley Craig, of Sheffield and District Cinematograph Theatres, Ltd., is an accomplished actor, and he recently took a leading part in "Dangerous Corner," by J. B. Priestley, for the Curtain Club, of which he is a leading light.

Robert C. Angus, manager, Savoy (A.B.C.), Lincoln, has been elected a member of the Lincoln Rotary Club, representing kinemas.

Changes in Renters' Personnel

PARAMOUNT'S NEW DUBLIN MANAGER

H. B. McMullan, who has been attached to the Liverpool branch of Paramount for the last 11 years as representative in Northern Ireland, has been promoted to the managership of the company's Dublin branch. He succeeds **J. Ritchie**, who has resigned.

On behalf of the staff of the Liverpool branch, H. Nisbet (branch manager) presented to Mr. McMullan a silver cigarette box, suitably inscribed. Mr. McMullan took over his new duties on Monday, March 27.

Liverpool Appointment

W. Lee, until recently traveller for G.F.D. in Northern Ireland, succeeds Mr McMullan. He started in the film Trade in 1925 as booking clerk at the Ideal Films branch in Dublin, and subsequently became traveller. On the merging of Ideal with Gaumont, he transferred to the Belfast branch as office manager, and after 12 months was promoted to the position of traveller. When the branch was closed down he joined the sales staff of G.F.D.

Columbia's Sheffield Rep.

Columbia announce that **Fred Wilson** has been appointed as representative for the Sheffield territory, in succession to **Jack Winter**, who has been promoted branch manager at Cardiff. Mr. Wilson has covered the same territory in the interests of British Lion for the past two years.

E. Snelling Capitalises National Press Stunt

LINK WITH GUERNSEY SUNSHINE LEAGUE

Eric Snelling once again demonstrated his enterprise when he linked up with the States of Guernsey (Government) and was responsible for staging the official presentation of the *Daily Express* Sunshine League Diploma on the kinema's stage on March 22.

An effective stage tableau created by Frederick Williams consisted of a large cut-out with a red map of the island with surrounding sea, flanked on each side by two cut-out panels showing blue and white clouds carrying rays diffused by two half-suns. The map was edged by effective lighting, and in the centre was a glittering sun, with a spotlight focussed on it.

At the conclusion of the speech by H. W. Atkins, *Daily Express* publicity manager, a spotlight was fixed on the brilliant sun centrepiece on the tableau and breaking through came Guernsey's seven-year-old "Miss Sunshine"—Janet Nicolle—who received the diploma and passed it on to the president of the Guernsey States Advertising Committee.

Compliments were paid Eric Snelling on his fine staging and the local newspapers carried splash stories with photographs, while it received good comment in the columns of the *Daily Express*.

Wilcox on Way to the States

PRODUCTION PLANS FOR "MARIE LLOYD"

HERBERT WILCOX left for New York on Saturday, accompanied by Michael Hogan, who is collaborating on the script of "Marie Lloyd," which is to be Anna Neagle's first Hollywood film.

The story is broadly based on the book "Our Marie," written by Naomi Jacobs. It presents the authentic characters of Marie Lloyd and Alec Hurley—for which rôle Herbert Wilcox hopes to sign Cary Grant while in New York—but though the main events of their life during the most colourful epoch of the British music-hall will be reproduced the film is in no way intended to be an historical record.

Herbert Wilcox now has two complete production units engaged on preliminary work, one of which will make "Marie Lloyd" in Hollywood under his direction and the other "Kitchener of Khartoum" at Denham, from the true story of Lord Kitchener now being written by Sir Robert Vansittart.

While in New York he will decide with George Schafer, president of RKO-Radio, on the star who is to play the title rôle. He will also finalise contracts in connection with Imperadio Productions—the new company he recently formed, whose initial productions are "Marie Lloyd" and "Kitchener of Khartoum."

"A BRIEF CASE" FINISHES

First Christy-Bass Production Now Being Cut

Final sequences in the first Christy-Bass production, "A Brief Case," were "shot" at the Rock Studios, Elstree, on the week-end.

William Christy, who directed, has, it is understood, got some exceedingly hilarious scenes. For the last week the unit has been working on a large composite set depicting the interior of a clinic. Consulting room, laboratory, gymnasium and patients' lounge have all been the scenes of hectic action.

In this, his first film, George Bass, Jun., has given definite proof of his ability as a comedian and in the slap-stick sequences is particularly effective. In addition to him, the film will introduce June Martin as a feather-brained young probationer who Christy is of the opinion has a decided future before her in this type of rôle.

Other members of the cast include Finlay Currie, Charles Penrose, Wally Patch and Eve Shelley.

PARAMOUNT NEWS

Extend W.E. Facilities

British Paramount News has just ordered extensive modernisation of the dubbing and scoring facilities at the North Acton studios. Western Electric report.

Work will begin immediately on the installation of the additional equipment which includes another re-recorder; and with other modernisation equipment making Paramount's plant one of the most extensive and up-to-date news studios in Europe.

NO FEATURES FOR LEEDS NEWS THEATRE

Second Application for Permit Fails

Further efforts to induce the local authority to grant the showing of full-length feature films at the Corner House Cinema, Leeds, have failed. The application was renewed to the Leeds Improvements Committee at their meeting last week, but with no more favourable consideration than hitherto, so that the policy of newsreels and shorts will have to be maintained.

The approval of the authorities for transformation of the ballroom at the Corner House into a kinema was given in accordance with the Town Planning scheme and making provision for newsreels only in view of previous consent to the Kingsway and Dominion Cinemas in the same district.

OPENING OF RADION, LINCOLN

Independent 800-Seater

Latest addition to Lincoln's entertainment houses, the Radion Cinema, in Newport—catering for the uphill part of the city—was opened on Monday evening by the Mayor of Lincoln (Coun. H. Willcock). An additional opening night attraction was the personal appearance of Miss Miki Hood, who was starred in her latest film, "Inspector Hornleigh" (20th-Fox).

Equipped with the latest type RCA High Fidelity sound system, the Radion, which is controlled by a private company, has accommodation for about 800 people all on the one floor level.

The manager is C. A. James, who has had a wide kinema experience in various parts of the country.

Warrington (Lancashire) Bench have granted permission for kinema performances in Warrington on Good Friday between 6 p.m. and 10 p.m. The application was made on behalf of all the local managers by H. Rushworth, of the Empire.

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DEMONSTRATION OF NEW APPARATUS

ATTRACTIVE ARRAY AT B.K.S. EVENING

AMONG the equipment demonstrated at the B.K.S. informal meeting last week were a G.E.C. mercury-vapour studio lamp, the Kodascope 16-mm. sound projector, a new Voigt loudspeaker, and the Vinten-Dufaycolor printing machine; other demonstrations were of colour make-up by Max Factor, and of the Recono film preservative process. In the absence of A. G. D. West, the president, the chair was taken by W. A. Buckstone, chairman of the Papers Committee.

G.E.C. Mercury-vapour Lamp

The G.E.C. mercury-vapour lamp was demonstrated by J. B. Collins. The efficiency of the mercury lamp was, he asserted, something about six times that of a high-efficiency tungsten lamp. This gain was due first to the increased luminous efficiency of the lamp, which is about 2½ times that of the tungsten lamp and, secondly, to the fact that the light emitted has a greater photographic effect.

The light from the compact-source type of mercury lamp can be controlled by the existing new equipment originally designed for tungsten lamps, which enables it to give either a good beam or a spread to cover the set. The heating effect of the beam is about one-quarter that of a beam from tungsten lamps of the same luminous efficiency. So far, only very preliminary experiments had been made with colour film.

16 mm. Kodascope

E. D. Eyles, of the Kodak Research Laboratories, after briefly introducing the Kodascope 16-mm. Sound Special, left a demonstration of it to a specially prepared film, which showed very clearly its features. The loops are formed automatically as the film is started, so that synchronism is assured. The motion of the film past the scanning point has to be so consistent that no variations in pitch will occur; this is accomplished by means of a special type of precision mechanism, which isolates the film at the scanning point from any unwanted disturbances.

The machine was very silent-running, due partly to the aluminium housing which had been designed to damp the sound. The gears are housed in an oil-bath. The pre-amplifier is built into the projector, and the main amplifier into the speaker unit. The high quality of reproduction was the subject of favourable comment.

Studio Illumination

The illumination for this demonstration had been supplied by the new G.E.C. 5-kw. studio illuminator, which was next demonstrated by Mr. Collins. In this unit, the housing is cast in two pieces, the upper one hinging up, making the lamp and mirror most accessible. The total weight is only 70 lb.

The model shown was fitted with a spotting type of lens, although it was capable of quite wide beam. The lens is mounted in a copper ring, spun round the edge of the lens, and fitting into grooves in the body. The back faces of the prisms are blackened to avoid stray light.

Mr. Collins assured S. G. Double that up to the rated life of the lamp, no bulb distortion should occur.

The next demonstration, by Mr. Buckstone, was of an ingenious method devised by Professor Bragg to convey in a simple fashion the principles of lines of force. The film showed two charged spheres the distance of which varied, the lines of force being shown diagrammatically; the method of producing this effect was to have the lines drawn on a card mounted behind the spheres, the camera and spheres moving simultaneously to convey the illusion.

A New Voigt Speaker

P. G. A. Voigt's demonstration of his new loudspeaker lost some of its expected value owing to inability, due to some difficulty with the Film House short-wave aerial, to pick up the Alexandra Palace short-wave transmissions. A number of records showed, however, a very striking frequency response and an exceptional attack, particularly noticeable with percussion instruments.

Replying to R. H. Cricks, Mr. Voigt stated that the improvements in the speaker consisted in a lighter construction of the speech coil and speech coil tube system, the saving in size of which had enabled him to reduce the magnet gap of 25 per cent. and giving a flux density of 18,000 Gauss. The speaker horn was of the corner type, with an enlarged bass chamber. The frequency response of the speaker was demonstrated by the striking increase of ground noise when a 9,000-cycle filter was removed from the circuit.

Continued in column 4

The Observation Window

Honour for a Veteran

A COLD MAKE-UP LIGHT

To-morrow Night's Carnival

ONE of the Trade's most highly respected pioneers, R. W. Paul, M.I.E.E., was honoured on Friday last at the Imperial College of Science by the presentation to him of the sixteenth Duddell Medal of the Physical Society. The award was made in recognition of Mr. Paul's original work in measuring instruments, artificial respiration apparatus, and the early development of the kinematograph.

THE presentation was made by Professor Alan Ferguson, President of the Physical Society, who in a felicitous speech, spoke of Mr. Paul's valuable work in various departments of technical invention. The medal was instituted as a memorial of a former President of the Institute of Electrical Engineers, and as an award for outstanding work. Mr. Paul's many Trade friends will congratulate him on this distinction.

THE first issue of *Brush Petter News* just to hand strikes an enterprising note by the printing of its informative articles and paragraphs in three languages, English, French and Spanish. The front page is devoted to the account of the removal of the thousands of tons of plant and equipment from Yeovil to Loughborough, consequent upon the merger of the Brush Electrical and Petter companies. Other pages deal with installations in various parts of the world and the record of producing a unit of electricity on a pound of coal is the subject of an explanatory article.

THE new "cold light" which will safeguard actors against "grease paint fever" and eliminate shadows cast while they are being made up, has been installed in the Paramount studio make-up department. Akim Tamiroff, who is co-starred in "The Magnificent Fraud" with Lloyd Nolan and Patricia Morison, was the first to sit under the new white glow while Wally Westmore, Paramount make-up department head, applied a Napoleon disguise for his theatrical rôle.

INCANDESCENT yellow globes formerly used around make-up mirrors consumed 2,400 watts while the new cool fluorescent illumination requires but 640 watts. The 32 two-foot by one-inch tubes supplying the imitation daylight, are hung from ceiling and walls around on octagonal mirror facing the chair which West more uses.

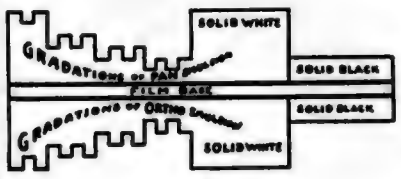


Fig. 1

JUST a reminder of the London Guild's Seventh Annual Carnival Ball tomorrow night, 10.30 p.m. to 5.30 a.m., in aid of the London Court's Benevolent Fund. Both suites at the Portman Rooms, Baker Street, have been booked, which looks as though the promoters, relying on the popularity of earlier years' efforts, anticipate a really big attendance. Those requiring tickets (3s. 6d. each) can obtain same only by application to 132, Wardour Street, accompanied by a remittance. Only a very limited number will be available at the door on Friday.

J. BENSON.

THIS WEEK'S PROJECTION ROOM

Western Electric Mirrophonic is installed in the Majestic, Bishop Auckland, where Kalee projectors provide a brilliant picture

SHIP CARBONS

TELCO COLOUR PROCESS EXPLAINED

NOVEL TREATMENT OF BI-PACK NEGATIVE

IN the editing and cutting stage in an American studio is a colour film bearing the title "The Lure of the Wasteland," made by the Telco bi-pack process, in which new principles are employed.

The process is one in which the picture is made to yield its qualities during the processing stage, and a new laboratory with a capacity of 50,000 ft. per day has been established to deal with a big expected demand.

Bi-pack Negative

Any good bi-pack negative of the requisite division of sensitivity properly exposed lends itself to the improvements which can be effected in the Telco plant. It is taken into the laboratory and first thoroughly sample tested. Then the negative is developed with the sound track and photographic record in black-and-white. The positives are printed on a "duplitised" stock, of the type available from several emulsion manufacturers.

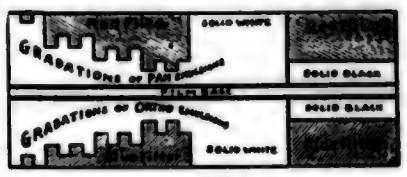


Fig. 2

This stock, of course, has an emulsion on one side which takes the panchromatic exposure and an emulsion on the reverse that takes the ortho exposure.

From then on Telco colour is produced on the positive photographic record, leaving the black-and-white sound track intact, in one single processing job, which is quite technically complicated, despite its simplicity and speed in actual operation.

The processing depends upon a completely controlled swelling of the silver image according to the gradations of exposure and the filling in of the crevices in the swelling with a gelatin filter, plus buffing this filter down to exact alignment with the top of the swollen image; then re-swelling the uncoated top of the image and filling in with a second perfectly buffed filter layer. This operation is performed on both sides of the duplitised stock.

In Fig. 1 we see what happens in the first step—swelling the film.

The blacks of the positive retain their original height at exposure, while the solid whites are swollen out considerably. Along the left side of the diagram we see a conventionalised picture of the way the various gradations of the black-and-white image are swollen out in varying degrees between the flat blacks and the greatly raised whites—according to the degree of grey scale record they received in recording the actual image.

Filling in the Crevices

The second step, shown in Fig. 2, shows the filling in of the crevices with the special gelatin filter; with a red filter for the panchromatic or red-sensitive emulsion; and with a blue filter for the ortho or blue-sensitive emulsion. Note that the blacks are covered with the heaviest amount of filter, the whites with none at all.

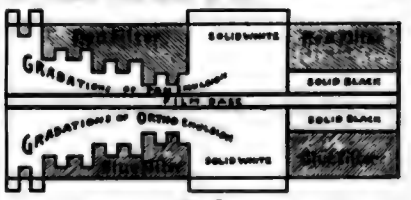


Fig. 3

Third step, shown in Fig. 3, finds the high whites swollen again, while the superimposed filter layers are undisturbed. The whites corresponding with the yellow centre of the colour spectrum have tinier crevices than those of the grey scale photographic record gradations. The film now is ready for the final important step of the processing.

Continued on page 42

Dr. K. L. Meyer's demonstration of the Recono process was accompanied by a film showing alternate sections of treated and untreated film, first in black-and-white, then in Technicolor and Dufaycolor—the improvement being most noticeable in the last—and by a print made from the same negative before and after treatment.

The final demonstration was of the Vinten-Dufaycolor printing machine, described in the studio pages of last week's KINE.

KINEMA'S ARCHITECTURE USED FOR PUBLICITY

As the Gaumont, Salisbury, possesses genuine 15th Century furnishings in its vestibule, R. M. Leddra took advantage of the architectural feature to stage a convincing setting for MARIE ANTOINETTE (M-G-M). Period furniture and wax models enhanced the display (left), which was made more effective by the exclusion of any bizarre publicity matter

Press "Gives" £105 of Space to Derby Drive

NUMEROUS CHANNELS EXPLORED FOR "YOU CAN'T TAKE IT WITH YOU"

PROBABLY one of his most ambitious publicity drives to date was constructed by F. J. Smidmore to herald the presentation of Columbia's "You Can't Take It With You" at the Gaumont, Derby. Personal letters, stunt newspapers, composite pages, bands with banners, charity tie-ups, sermons, competitions, throwaways, vestibule displays, peepshows, streamers, stills and posters were only some of the popular methods of approach embodied in the campaign, which brought, among other results, no less than £105 10s. worth of free space in the Press.

Considerable importance was attached to printed matter for distribution, and through judicious tie-ups the following £23 worth of material was secured free of cost: 10,000 Owbridge keys, 6,000 *Derby Herald* newspapers, 15,000 throwaways tieing-up respectively with Luxicab and the Personal Service League, together with the broadcast of a personal letter from Frank Capra, and 20,000 charity appeal envelopes for Derbyshire Royal Infirmary. To back their association with this scheme, Messrs. Owbridge contributed 1,000 packets of gold-eyed needles, and Ovaltine gave 1,000 sample tins of their product. In reply to Mr. Smidmore's appeal for a personal note, Frank Capra, the director, wrote expressing the hope that the people would get some relaxation in seeing the film, and full advantage was taken of the letter for advertising purposes. For the cost of conveyance and tea, a band of girl pipers toured the town on the opening night preceded by two doormen carrying a banner bearing film, star and theatre names.

The Derby newspapers, apart from co-operating fully with composite pages, gave welcome support to a competition in which entrants were invited to place in order of merit what they considered to be the best performances in the film. A radio set worth £7 17s. 6d. and a chromium-plated cake stand valued at 2 gns. was obtained from traders as prizes.

A direct result of a private viewing of the film was that two ministers of religion used the film title as subjects for their sermon, incidentally mentioning the name of the theatre. Further outside publicity was secured by tieing-up with a local dance hall where valuable advertising was carried out with streamers, mike and Press announcements. A burglary at the hall was further capitalised with Press advertising and the use of variations of the film title.

For six weeks prior to showing, a rubber stamp title was used on all mail and on the backs of tickets for a Reginald Dixon concert, and over 100 shops carried posters or double-crown cards in which suitable play was made with the film title. On three new housing estates' notice-boards, Mr. Smidmore was granted permission to affix a poster 5 ft. by 4 ft. in ply worded: "'You Can't Take It With You,' but a small deposit will secure this house."

A great deal of attention was given the kinema's dressing, and the highlight of a number of displays was a layout of furniture in the foyer with a notice worded: "Reserved for the stars in 'You Can't Take It With You,'" over the table.

Horoscopes as Throwaways in Nuneaton

Throwaways in the form of horoscopes were distributed by H. H. Walls to announce "My Lucky Star" (20th Century-Fox) at the New Palace, Nuneaton. Following the names of various planets were carefully worded messages mentioning subtly the good entertainment to be found at the kinema.

The song hits from the film were plugged a week before screening by records played in the foyer.

PATERSONS LTD
SCOTTISH THEATRE FURNISHERS
79 HOWARD ST. GLASGOW
ESTABLISHED 1832 ••• PHONE CENTRAL 3209

First-Aid Offered to Bristol Patrons

APPROPRIATE STUNT FOR THRILLER PROGRAMME

FIRST-AID for patrons who might be overcome by the excitement of the programme was the angle of a novel exploitation stunt put over by Emrys Harries, of the Triangle, Bristol, for the showing of "Dracula" and "Frankenstein" (G.F.D.). A table in the vestibule was set out with sal volatile, smelling salts, glasses of water, a doctor's bag, and another black bag with the word "undertaker" upon it.

During the morning, before the house opened, the table was put outside the entrance, and during the show it was kept by the pay-box. A large notice stated that: "Fainting! Draughts obtainable at Buxton's," this being a nearby chemist, who co-operated by showing matter about the films in his window.

In order to create a suitable atmosphere in the theatre, Mr. Harries, before the screening of the film, plunged the auditorium into darkness for about a minute and a half, and played the "Dead March" over the non-sync.

Mr. Harries also distributed 3,000 handbills, and had a man in uniform parading the streets carrying announcements about the film. Good notices appeared in the two local evening papers.

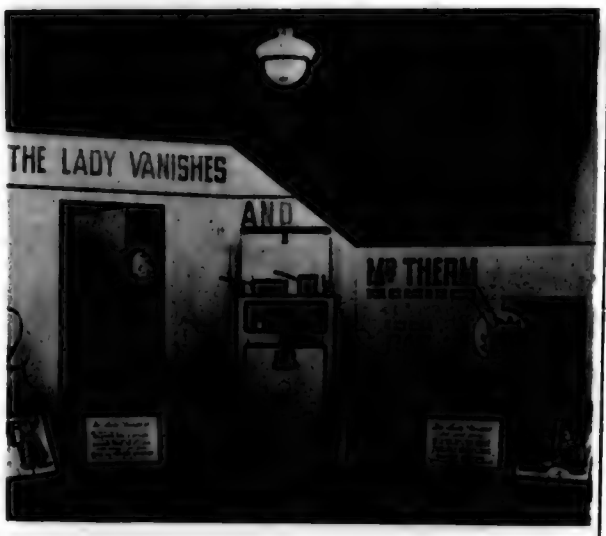
PUBLIC SERVICES AID KINEMAS

"Carefree" with Electricity

ONE of a number of striking shop window displays secured by E. A. Gislingham for the presentation of "Carefree" (RKO-Radio) at the Gaumont, Cheltenham, this clever link with the title of the film attracted the attention of shoppers in the busy part of the town. Clever lighting effects and appropriate publicity material was used to good effect in putting over the angle that every housewife can be "Carefree" by using electricity.

Gas Link for 'Lady Vanishes"

BANKING on the pulling power of well-arranged tie-ups, Ernest F. Johnson concentrated on this form of advertising for "The Lady Vanishes" (M-G-M) at the Scala, South Shields. In addition to the simple but bold display (right) staged in the large showrooms of the local gas company, excellent publicity came from two prominent local traders who plugged the book angle. Woolworths devoted a complete window and a full counter to impressive displays, while a full window show appeared at the Chain Libraries.



Burglary Turned to Profit

P. TUSSAUD-BIRT CASHES IN AT STAPLEFORD

WHILE advertising the Warner feature, "Gold is Where You Find It," at the Victory, Stapleford, P. Tussaud-Birt had the unpleasant experience of a burglary at his office, but in spite of considerable losses, his true showmanlike qualities extracted a certain amount of good from the incident. It is interesting to note that although the thieves took the safe to the car park behind the kinema and smashed it open, they left the C.T.B.F. collecting-box intact. A long editorial notice on the front page of the *Stapleford News* was devoted to the robbery and the coincidence of the film title.

Attention was directed to the Technicolor film's presentation with an interesting vestibule display consisting of sacks of "gold" nuggets—actually painted coal—stacked up with special notices. At each site of road repairs in the district posters were exhibited worded: "We're not digging for gold—'Gold is Where You Find It' at the Victory."

Mr. Tussaud-Birt put out novel and amusing handbills for "Convict 99" (G.F.D.), "The Devil's Party" (G.F.D.) and "Swing Your Lady" (Warner). The wording was set out to read like a prison notice, the house being named the Victory Prison.

BARGAINS AT MIDDLESBORO'

W. Mayne Cleminson, of the Gaumont, Middlesbrough, aimed at lady patrons with his exploitation for "You Can't Take It With You" (Columbia). Fourteen local tradesmen displayed a bargain each, and patrons, armed with an entry form from the Gaumont, were invited to select the best six articles in order of merit.

ROBOT-LAUGHTON CREATED AT YARMOUTH

INGENIOUS "ST. MARTIN'S LANE" MODEL

BY bringing a dummy of Charles Laughton to "life" in the foyer of the Regent, Gt. Yarmouth, F. C. Elliott started widespread mouth-to-mouth publicity with his exploitation of "St. Martin's Lane" (A.B.P.C.). The highlight of a brilliant campaign, the stunt was worked by means of a "robot" manufactured entirely by Mr. Elliott and his staff.

A greasy old cap, a muffler and a very much cast-off suit turned a carefully built-up straw and wood dummy into a remarkably lifelike figure, and this was given considerable likeness to the popular star with a cut-out face of Charles Laughton. Mr. Elliott endowed the dummy with "robot speech" by means of a clever microphone arrangement, enabling "Mr. Laughton" to emit all manner of weird noises when touched by curious patrons.

Friendly admonitions to "mind the step, madam" caused blank astonishment among newcomers, and several times Mr. Elliott, standing smilingly near by, was accused of being a ventriloquist! After these initial pleasantries, the robot went on to provide a powerful boost for "St. Martin's Lane" with selected announcements every afternoon and evening.

Alongside "Mr. Laughton" were arranged a piano and a jazz drum set, obtained from a strong tie-up with Bratton's shop, to emphasise the musical side of the picture. The campaign opened two weeks before playdate with a well-presented series of teaser announcements on the screen.

A colourfully dressed busker—in reality third operator K. Bailey—presided over a small organ in the orchestra pit and played songs from the film. This stunt excited particular comment among old patrons, as an organ has not been played at the Regent for years. Outside, crowds had their attention directed to the film by a striking show in the theatre's big display window, consisting of a collection of musical instruments, including a giant bass fiddle dominated by Laughton and his straw hat. Numerous tie-ups, including Montague Burton's, Halford's, Bratton's and a number of hairdressers, all of whom granted liberal window displays, completed the well-defined and remunerative campaign.

SOUTHALL'S DOCTORS CIRCULARISED

F. Mobbs' "Citadel" Treatment

Direct contact with all medical practitioners in the Southall area was the spearhead of the campaign launched by F. Mobbs to boost the screening of "The Citadel" (M-G-M) at the Dominion. Two weeks before the playdate, Mr. Mobbs addressed postcards to all the local doctors informing them of the "Citadel's" screening and drawing their attention to its direct connection with medical life.

Six leading traders tied-up with the film and in each case the window displays stressed the star aspect rather than the story. Two hairdressers plugged the feminine angle, a clothier made good use of the men's wear aspects of the film and a local chemist went all out on the medical angle. A furnishing story and a laundry also gave the film good publicity.

During the week prior to the screening Mr. Mobbs made good use of his car by fixing an announcement relative to the film, and its showing at the Dominion, in a prominent position on the hood and carried out an extensive tour of the neighbourhood.

TRADERS SUPPORT TRIO OF CAMPAIGNS

Palace, Southall, Activities

Major releases showing at the Palace, Southall, during the past few weeks have been treated with extensive publicity drives by E. Nathan, each scheme being devised to incorporate a number of interesting features.

"It's in the Air" (A.B.F.D.) received the full co-operation of the Air Ministry, and Mr. Nathan obtained for display in the foyer a modern Rolls Royce aero engine with other items of equipment. Members of the R.A.F. mounted guard outside the theatre and a recruiting campaign was conducted by means of booklets and leaflets given away by sergeants sent from the recruiting depots. Many local traders tied-up with the film, and thousands of teaser cards were distributed over a wide area during the week before playdate.

Local traders also supported the screening of "You Can't Take It With You" (Columbia) and each of the many displays carried the key announcement: "'You Can't Take It With You'—spend your money here." In the theatre car park Mr. Nathan made a big poster display, each announcement reading: "Park your car here, 'You Can't Take It With You,'" and in the foyer a monster dart board was set up with the connecting phrase: "Frank Capra scores a bull's eye with this picture." Finally, a local store tied-up with a firm of harmonica makers and in addition to a window display gave much material for a striking foyer show.

The winter sports aspect of "My Lucky Star" (20th Century-Fox) was plugged by means of a link up with the Three Star Sports Depot, who loaned all manner of sporting equipment, which Mr. Nathan incorporated in an arresting ice-skating scene in the foyer.

AROUND LONDON with the SHOWMAN

STREAMER ADVERTISING IN VICTORIA

LAMBETH'S INTERESTING ANNIVERSARY

REALISM IN KENTON 'PLANE "CRASH"

MANAGER'S GOOD DEED FOR CADETS

PROMOTION FOR A.B.C. PRIZE-WINNER

After presenting F. A. Harman of the Empire, Bristol, with a cheque value £10—second prize in the ARTISTS AND MODELS exploitation contest sponsored by the makers of Bukta sports wear and operated by Paramount—A. S. Moss (right), general manager of A.B.C., announced that he was promoting the successful competitor to the management of the Regal, Torquay. Commenting on Mr. Harman's success, which has been recognised by an additional cheque from A.B.C., Mr. Moss said it was especially noteworthy as the live showman graduated from the uniformed staff

'Wings of the Navy' Receives Fine Press Reception

CABINET MINISTERS AT PREMIERE

FIRST NATIONAL'S powerful aerial drama, "Wings of the Navy," received a big send off on Friday evening when it opened at the Warner Theatre, Leicester Square, with a special première at which many Cabinet Ministers and Air Ministry officials were present.

Reports from the Warner Theatre tell of the enormous business created by the picture since its opening on Friday, and the following excerpts from the national newspapers illustrate the great reception accorded the production by the Press.

Of "Wings of the Navy" the *Evening Standard* said: "This is an exhilarating picture, and the shots of many different aircraft in action are magnificent." "Magnificent. . . . A tale of heroism with American Naval stations at Pensacola and San Diego contributing brilliantly to its making," said the *Daily Mail*, and the *Daily Sketch* remarked: "I admired and enjoyed 'Wings of the Navy.' Modern air defence is very vividly demonstrated in the film. It has good comedy to offset the thrills and convincing performances."

Other Press notices which followed the picture's opening came from the *Star*, which said: "Nothing on the screen more topical than this picture. Its value as an entertainment is extremely high," and the *Sunday Express*, which remarked upon the profusion of the thrilling flying scenes.

ILLUSION BOOSTS COMING ATTRACTIONS

H. T. Rudd's Clever Display

H. T. Rudd, supervisor of the E. K. Hawtin circuit, Wolverhampton, possesses a great deal of talent as a constructional electrician and he has built a compelling mirror-like display to announce programmes at the Globe, Wolverhampton. Exhibited in the kinema's show window, passers-by are attracted by the sight of their reflections gradually disappearing to reveal matter relating to the kinema's programmes. Ingenious machinery, operated by electricity, is responsible for the illusion which does not fail to attract considerable attention.

At the West End kinema recently patrons were pleased to receive a free sample of Victory V gums, secured by Mr. Rudd through a tie-up with the makers.

"LITTLE MISS BROADWAY"

Rochdale Tie-up Campaign

Residents of Rochdale were reminded of the juvenile appeal of "Little Miss Broadway" (20th Century-Fox) by an attractive series of shop window displays arranged by Reginald Jordan, of the Regal.

All the principal stockists of child's wear devoted large window sites to frocks and costumes as worn by Shirley Temple, the displays being backed up in each case by a 3 ft. 6 in. centrepiece cut-out of the star, coloured photographs and art cards.

The musical angle of the production was stressed in the window of a music dealer with song albums, while good use was made throughout the displays with special window transfers. Extra advertising space was taken in the local Press.

PATENTS AND TRADE MARKS

Any of our readers requiring information and advice respecting Patents, Trade Marks or Designs should apply to Messrs. Rayner and Co., Patent Agents, of Bank Chambers, 29, Southampton Buildings, London, W.C.2, who will give free advice to readers mentioning this paper

A REMARKABLE front of the house display for the advertising of "The Dawn Patrol" (Warner) was made by Geoffrey R. Cohen, of the New Victoria, S.W. The building occupies a site with frontages on two main roads, and on each side of the kinema two large streamers, some 30 ft. in length and 15 ft. in depth, were strung across the elevation.

The streamers depicted Errol Flynn in characteristic attitudes against backgrounds of scarred battlefields and aeroplanes in flight. Further publicity was attained by the display of sets of silhouette stills in illuminated panels at the entrance to the vestibule.

The Victoria was gay with bunting and flags during the visit of the French President last week, for the distinguished visitor and their Majesties the King and Queen passed by the building on their way to Buckingham Palace. At night, on the canopy, numerous illuminated devices were displayed.

Kinema's 200th Birthday!

A birthday, which must rank as a record in kinema anniversaries, was celebrated at the Ideal, Lambeth, when this popular South London house reached the age of 200 years! Obviously, the kinema itself has not been in operation all that time, but its lengthy history is accounted for by the fact that the building in which it is situated is an old church dating back to the 18th century.

For many years the chapel has been under the ministry of the Rev. Thomas Tiplady, and one of his first actions was to adapt the building for kinema shows. At first, these formed part of the religious services, but later on the building was licensed for public kinema shows, and since that date performances of ordinary commercial films have been given on weekdays.

The weekday shows are given on a strictly commercial basis, and as the Rev. Tiplady has always recognised and many times stressed this fact no undue favours are sought. "The Ideal is a kinema for six days, and, as such, books and shows films on the same terms and conditions as its legitimate competitors," he told me when I visited the building during its two hundredth birthday celebrations.

Advertising with a Smile

A "keep smiling" spirit prevailed in the publicity put over by manager Thornton, of the Broadway, Hammersmith, to advertise the 20th Century-Fox film of that name.

In the vestibule a fine effect was created by featuring a fine cut-out head of Gracie Fields, with an infectious smile, in an illuminated panel. This happy picture, which characterised the entire display matter, induced patrons to enter the auditorium with a "smile worth while."

A more serious note was struck in the advertising for "The Dawn Patrol" (Warner), for the impressive figure of Errol Flynn was shown in a number of powerful displays depicting the dramatic vein of the film.

Kenton 'Plane "Crash"

Kenton residents might have been excused last week for fearing that an air crash had occurred over the Odeon there. A large bullet-riddled aeroplane had suddenly come to rest, nose down, on the canopy of the theatre, the arm of a coat drooping out of the cockpit.

Two banners across the wings, bearing the words "Men With Wings" (Paramount), were reassuring, however, and proved that the "crash" was a fake one, arranged to boost the film.

Manager C. V. A. Bushnell, who arranged it, secured the plane from the pilot who flew it during the war. It was a single-seater fighter, denuded of its engine and mechanical parts, which formed part of a small aeronautical exhibition which was staged in the foyer of the Odeon.

The exhibition, which attracted a great deal of interest, showed a modern anti-aircraft gun and shell, the remains of an incendiary bomb, and photographs of the pilot flying the plane displayed outside.

Heralding "The Citadel"

A series of teaser slides shown each day for three weeks prior to playdate proved effective publicity for "The Citadel" (M.-G.-M.) at the Dominion, Harrow.

Four slides were shown in sequence. The first announced the date, the second the stars' names, the third the times of showing, and the fourth, preceded by a fanfare of trumpets, gave the name of the film.

The effect was to arrest and sustain interest, and manager E. McQuaid thinks it played a considerable part in the film's success when shown.

Hammersmith Horrifics

An "Horrific Week" at the Regal, Hammersmith, during which "Dracula" and "Frankenstein" (G.F.D.) were shown, received excellent publicity treatment from J. Robinson.

Prior to the week of showing three 45-ft. streamers were flown from the top of the building and a 48-ft. banner displayed across the frontage. Special slides were shown on the screen and accompanied by records of howling dogs, screams and horrible sounds, with the result that appropriate eerie atmosphere was created. Stills exhibited in specially coloured green frames with suitable lighting proved a good line of approach.

In all the publicity challenging slogans were adopted to advertise the film, patrons being dared to see the programme and asked "Can you take it?" The adoption of this latter catch-line, over-printed on the advertisements of a well-known brewing firm, led to an amusing exchange between the kinema management and the brewers, reminiscent of the hectic fly-posting of electioneering days. As fast as the slips were put on the advertisements the bill-posters obliterated the ads, but the kinema claimed to be victors.

An amusing tie-up was effected with a number of local hairdressers to put out exchange advertisements announcing that if the programme put patrons' hair on end the disfigurement could be remedied. In addition to poster displays and newspaper advertising a house-to-house distribution of handbills was made throughout the district.

Samples to Keep Fit

To publicise the run of "Young in Heart" (U.A.) at the Palmadium, Palmers Green, F. W. Salter adopted the topical drive of "Keep Fit."

Taking a line from the title of the film, Mr. Salter contacted the makers of a well-known health salts and obtained some 5,000 sample bottles of its products. The packets were distributed to patrons and the wrappers were overprinted with an appropriate line to the effect that to "keep young in heart" (and health) the saline should be taken. An attractive vestibule display was arranged in which the principal artistes in the film were shown in a striking setting.

For some weeks Mr. Salter has been featuring a "Spelling Bee" on Friday nights, and the stunt has proved a great success. When I looked in Mr. Salter was acting as Spelling Master, and the pupils were drawn from teams representing two local ratepayers' associations.

Kinema Helps Air Cadets

The Odeon, Wealdstone, has been playing an important part in the establishment of a squadron of the Air Cadet Corps at Harrow, a venture which a few weeks back seemed destined to failure owing to lack of funds and a meeting place.

Henry Kerr, the go-ahead young manager, heard of the difficulties encountered by the organisers and immediately offered to assist. He placed the theatre's ballroom at their disposal for meetings and gave them the use of the stage for making appeals for funds. The offer was gratefully accepted and the appeal made—appropriately—during the showing of "It's In The Air" (A.B.F.D.). This was backed by some attractive displays of air posters and model aeroplanes in the foyer, where a recruiting drive was made. These efforts proved entirely successful and—again appropriately—an announcement that the £200 necessary to establish the squadron was made by the organiser during the showing of "Men With Wings" (Paramount) a few weeks later. He was again given use of the stage.

The ready assistance given by the Odeon has been handsomely acknowledged by the local Press, whilst Mr. Kerr has been made an *ex officio* member of the squadron's organising committee.

The Odeon has already helped with a number of local A.R.P. recruiting drives.

Harrow Patrons Challenged

Manager H. Hewlett, of the Granada, Harrow, aroused keen interest among the locals in his campaign for the two thrillers, "Dracula" (G.F.D.) and "Frankenstein" (G.F.D.).

Above the film titles appearing on the theatre front he exploited the "dare" angle with a long banner carrying the words, "We dare you to see these two films together." The lettering is in black, and the sentence is divided in the middle by a picture of a sinister-looking bat.

The same angle was employed in the Press publicity.

Whenever I visit the Granada I notice something interesting and arresting in the foyer: a striking cut-out or a colourful display. Permanently there, too, is a "News" bulletin board, on which appears weekly a letter from the manager to his patrons, informing them about forthcoming films and interesting cuttings from the Press, mainly of kinema appeal, which are changed weekly.

Leicester Square's crowds are reminded of the screening of WINGS OF THE NAVY (First National)—which registered record business over the week-end—by this striking neon display constructed on the frontage of the Warner Theatre

The
COMPLETE KINEMANAGER
by
J. H. HUTCHISON.

A companion volume to *"The Complete Projectionist,"* written by one of the most experienced and well-informed of London's younger managers. Every phase of management and exploitation is treated authoritatively and with detail. All that a manager should know is included in concise, readable form. A most valuable book to the manager's reference library.

Price **5/4** Post free.

ODHAMS TECHNICAL BOOK DEPT., 85/93, Long Acre, London, W.C.2.

One of the many interesting displays of A.R.P. equipment staged in the vestibule of the Regal, Oxford, by Sam Luton in connection with THE DAWN PATROL (Warner) Models were used to illustrate the wardens' activities

PUBLICISING AIR FILMS

PLANE 'CRASHES' ON OXFORD KINEMA

PRESS PRAISE ENHANCES SAM LUTON'S STUNT

AT the small cost of £2 10s. Sam Luton staged a vivid representation of an air crash on the frontage of the Regal, Oxford, to focus attention on the screening of "The Dawn Patrol" (Warner). So convincing was the display that the *Oxford Mail* considered the "crash" and an exhibition of A.R.P. equipment in the vestibule worthy of a 10-in. single-column editorial notice.

The wrecked 'plane is of a special interest, for an old seaplane float was adapted as the main fuselage, which was fitted with smashed wings retrieved from disused aeroplanes. Seated in the cockpit—an old car seat—was a dummy airman dressed in authentic kit loaned by a local R.A.F. officer, and at night time the whole tableau was brought into bold relief with powerful floodlighting.

In the vestibule patrons had an excellent opportunity to study the activities of their local A.R.P. work. Displays at various vantage points embraced practically every type of equipment used in the defence work, including pumps, respirators, scoops and a decontamination operator's outfit, while models of factories and houses illustrated how bomb-proof shelters and trenches could be constructed in rooms and gardens.

The small cost and the great deal of work entailed in constructing the displays proved to be well worth while, for large crowds were attracted to the Regal, with consequent encouraging results at the box-office.

R.A.F. engines and equipment were secured by W. M. Stuart for exhibition in the vestibule of the Rex, Cambridge, during the run of IT'S IN THE AIR (A.B.F.D.). Sixty men from the Duxford Aerodrome attended a screening

"MEN WITH WINGS"

Aero Manufacturers at Chatham Preview

NATIONAL SERVICE BOOKS DISTRIBUTED TO PATRONS

THE importance of Chatham as an aircraft centre offered Herbert E. Webster fine opportunities—which, incidentally, he was quick to seize—to exploit "Men With Wings" (Paramount) at the Empire.

A week prior to screening he arranged a private preview, to which were invited the Mayors of Chatham, Rochester and Gillingham, directors of Short Bros. (aeronautical works), magistrates, and the local Press. Fine Press write-ups were one of the valuable results from this event.

At the kinema, the screening was announced by a giant front-of-house display stretching from the canopy to the top of the building, a height of 25 ft.

In the spacious car-park adjoining the theatre a modern anti-aircraft gun, loaned and manned by local Territorials, was given a great deal of scrutiny by crowds who were intrigued by the workings of an aircraft predictor, displayed in the vestibule. Willing support was forthcoming from Short Bros., who, apart from loaning numerous photographs and scale models for exhibition throughout the kinema, allowed attractive billing matter to be exhibited in the staff canteens and general working offices of their factories. Five hundred booklets dealing with the National Service campaign were distributed to patrons throughout the week of screening, and on the first night of the show 2,000 copies of the periodical *Flight* were given away free to the audience.

Model gliders, complete with fixing pins, were given away to all children at the special Saturday morning matinée.

Two sandwich-board men paraded the streets during the whole week of screening, and commanded a great deal of attention with their airmen's suits complete with helmets advertising the film.

To support this well-defined campaign 14 tie-ups were effected, one of the most outstanding being with Whittakers, of Military Road, who are War Department outfitters.

FAMOUS AIRMEN SUPPORT TORQUAY BOOST

100 Models in Odeon Foyer

Varied tactics were used by R. J. Brunt to announce "Men With Wings" (Paramount) at the Odeon, Torquay. Teaser advertisements in the local evening paper were followed up effectively with boosts from famous airmen, and on the Tuesday of the week of showing, the entire introduction of the entertainment page of the paper was devoted to a description of the Odeon's attraction.

Contact was made with local aeronautical clubs, and a great draw was an exhibition in the theatre of over 100 scale models of aeroplanes made by two local members of the Skybird League.

For "The Young in Heart" (U.A.) advantage was taken of the fact that Douglas Fairbanks, Jun., and Paulette Goddard rode Hercules cycles in the film. The co-operation of four local traders was secured and extensive window displays resulted.

Mr. Brunt made good use of the Press to boost "Marie Antoinette" (M-G-M) a week before playdate. In addition, sandwich-men were engaged during this period, and Mr. Brunt contacted the local Education Officer, with the result that 2,000 children visited the kinema.

MANAGER'S A.R.P. SUCCESS

Congratulations to L. Willis, of the Palace, Collyhurst, Manchester—one of J. F. Emery's houses—who has passed a course in A.R.P. training. His badges were presented to him recently by Wing-Commander P. J. Hodsoll, C.B., His Majesty's Inspector-General for Air Raid Precautions.

A section of the large crowds which surrounded Binkie Stuart—star of the Argyle production MY IRISH MOLLY—when, at the request of Billy Hughes, she visited the Strand, Douglas, I.O.M., during the screening of the A.B.P.C. picture

BINKIE STUART "MOBBED"

Enthusiastic Reception from Douglas Crowd

Following the personal visit of Binkie Stuart, juvenile star of A.B.P.C.'s "My Irish Molly" at the Strand, Douglas, record business outside the holiday season was witnessed with the screening of the Argyle production at the popular I.O.M. house. Arranged by Billy Hughes, the talented star's appearance stimulated a great deal of interest among the residents of the district, for dense crowds gathered outside the Strand to give Binkie a hearty reception.

During her stay complete pages of pictures appeared in the *Isle of Man Examiner* and *Weekly Times*, and Binkie was in great demand visiting local shops. She attended also an American tea and Sale of Work, which was opened by Lady Rose Leveson-Gower, and which was attended by the Mayor of Douglas and many local celebrities.

CAR AS POSTER SITE

Successful Newton Abbot Stunt

G. M. A. Dennyss, of the Odeon, Newton Abbot, used a car belonging to a member of his staff as a site for teaser advertisements when publicising "Kidnapped" (M-G-M). So successful did the line of approach prove that the stunt was repeated for "The Boy from Barnardo's" (M-G-M).

Mr. Dennyss arranged several suitable tie-ups for "Marie Antoinette" (M-G-M), and as a result W. H. Smith and Son staged a comprehensive display of books dealing with the French Revolution and the local Co-operative Society a display of period furniture. The dress angle was stressed in a full window display by the leading drapers of the town. Full use was made of the usual supply of stills and other tie-up material.

PORTRAITS FOR KIDDIES

Samples for Winchester Patrons

By offering coloured photographs of Shirley Temple to the first 1,000 children who visited the kinema during the show week, manageress K. Howes stimulated a great deal of interest in the presentation of "Little Miss Broadway" (20th Century-Fox) at the Royal, Winchester. Local residents were reminded that the picture featured their favourite juvenile star by a car which toured the main thoroughfares with a cut-out of Shirley in dancing posture affixed to the back.

A tie-up with Piver, the face-powder manufacturer, secured 2,000 sample packets of their product for distribution to lady patrons seeing "The Rage of Paris" (G.F.D.). Further publicity was extracted from this angle by contacting all local chemists stocking the goods.

SCHOOL PARTIES VISIT DISPLAY OF MODELS

Interesting Halifax Show

An exhibition of 50 model aircraft, including international trophy winners, created such widespread interest at the Odeon, Halifax, Yorks, during the screening of "Men With Wings" (Paramount) that school teachers from surrounding districts brought parties of boys especially to visit the engineering marvels.

Arranged by C. G. Starkey in conjunction with the Halifax Model Aeroplane Club, which has secured a number of cups and medals in various competitions, the display was set out in the circle foyer and attracted enthusiasts from a wide area.

This angle of publicity was supported by announcements made by Mr. Starkey at the local football ground, where nearly 25,000 people were gathered, and the distribution of 5,000 heralds from door to door.

National Service Plugged at Margate

A big national service campaign was conducted in connection with the showing of Butcher's "Anything to Declare?" at Dreamland at Margate.

Every evening, just prior to the showing of the film, a member of the Margate Council gave a short speech from the stage.

Camberley Staff in Harem Costumes

When "Alf's Button Afloat" (G.F.D.) was being screened at the Arcade, Camberley, S. J. Channing and his house manager (A. Groom) created great interest by dressing every member of the staff in harem costumes.

Usherettes and cashiers gave the theatre a most Oriental atmosphere, and a built-up display of cut-outs and stills in the arcade entrance to the kinema was a useful additional boost.

"IT'S IN THE AIR"

Bomber Radios Message to Kinemas

CLEVER ANGLE INTRODUCED IN YORK DUAL EFFORT

TWO York kinemas staged ambitious programmes in connection with "It's in the Air" (A.B.F.D.). On Monday evening (March 20) a wireless message was broadcast from a bomber flying over the city and transmitted to the screens of the Odeon (manager, M. S. Moorse) and the Picture House (manager, F. Langstaff).

In co-operation with the Officer Commanding Linton-on-Ouse R.A.F. Station, a special display of R.A.F. equipment was staged in the vestibules of the Odeon on Sunday evening, and such articles as parachutes and collapsible dinghies were demonstrated.

During the week a contingent of men from Linton were on duty in the theatre entrance, and an R.A.F. recruiting van toured the city. On Friday a new sub-recruiting depot for the R.A.F. was officially opened at Odeon Buildings.

At the Picture House (Gaumont), R.A.F. men were also on duty during the week, and another display of aeronautical interest here was the exhibition of model aircraft staged by York Model Aircraft Society.

"R.A.F. Week" Succeeds at Belfast

BALLOONS ANCHORED OVER THE HIPPODROME

A "Royal Air Force Week" was arranged with remarkably good results at the Hippodrome, Belfast, to coincide with the presentation of A.B.F.D.'s "It's in the Air." Staged by Harry Murray and his assistant, Michael Drennen, the event received the whole-hearted support of the Service which, for advance publicity material, loaned flying suits, models and other equipment for display in the kinema's foyer.

Members of the R.A.F. were present at each performance to answer the questions of keenly interested patrons, while announcements concerning the screening were made over the recruiting van during its tour of the district. A special preview of the film was arranged for officers and men of the Service in Ulster on the Monday of the week of screening, and for the event, balloons, as used in aerial manœuvres, were anchored at the top of the Hippodrome.

An effective prologue, depicting parachutes in descent, preceded each showing.

RECRUITING POSTS IN REGENT, BRISTOL

R.A.F. Invited to Opening Show

Recruiting offices for the R.A.F. and Balloon Barrage Corps were arranged in both the balcony and stalls foyers at the Regent, Bristol, during the screening of "It's in the Air" (A.B.F.D.). Members of the Air Force were on duty to explain the advantages of joining, and very satisfactory results were achieved.

On the opening night of the film a detachment of officers and men of the R.A.F. Auxiliary attended the show, and the following day a photograph of them watching a film of the balloon barrage on the screen appeared in a local paper.

Manager G. A. Foster contacted the Bristol Aeroplane Company, and as a result had a fine show of equipment, including a large Bristol Taurus aeroplane engine, crankshaft and two models of famous Bristol planes.

Aeronautical Equipment at Aldershot

To propagate the screening of "It's in the Air" (A.B.F.D.) at the Empire, Aldershot, R. H. Fairs obtained the full co-operation of the Air Ministry and the Farnborough R.A.F. depot to arrange a big air display at the theatre.

In the stalls foyer a parachute and a dummy in full flying equipment attracted much attention, but the centre of keen interest was the display of aerial photographic apparatus and many examples of actual aerial photographs in the balcony foyer.

Instal LAZIE CHAIRS!!
THEY WILL PLEASE YOUR PATRONS.
OUR ESTIMATE WILL PLEASE YOU
WRITE FOR IT NOW
PHONE: BISH. 7538-9
H. LAZARUS & SON, LTD.
10A GREAT EASTERN STREET, LONDON, E.C.2

Music for Creating Atmosphere

OUR release list is increased to ten films this week, but the only one to claim any musical feature is the "Paris Honeymoon," in which Bing Crosby sings at least four theme songs, and the story is unfolded on musical-comedy lines. Quite a useful short medley introduction can be arranged from these songs, and records with orchestra are detailed for non-sync. theatres.

"Luck of the Navy" is just the sort of film which could be well introduced by John Ansell's fine naval overture, "Plymouth Hoe," which can almost be considered a "standard" light overture composition. Is it recorded? Search in all catalogues yielded a blank and a 'phone to the publishers only served to prove that no recording exists. This suggests a lack of foresight and even lack of knowledge of the demand for musical works of this character in the various committees which are supposed to consider recording matters.

"STRANDED IN PARIS" (Paramount)

CERT. U. 8,505 ft. Reg. No. F.1051. Reviewed in KINE. November 24, 1938.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STAR.—Jack Benny.
ATMOSPHERE.—Gay romantic comedy-extravaganza, depicting the ups and downs of theatrical life, the boredom of the idle rich and novelties of the Paris Exposition.
ORGAN.—"Crepuscule," Tango (Feldman), presented as an introductory interlude, with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded by Geraldo and his Orchestra on Decca-Brunswick F.6596.
LIGHTING EFFECTS.—Deep blue only.

"PARIS HONEYMOON" (Paramount)

CERT. A. 7,645 ft. Reg. No. F.1118. Reviewed in KINE. December 8, 1938.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STAR.—Bing Crosby.
ATMOSPHERE.—Puritanian extravaganza on musical comedy lines with songs by the star.
ORGAN.—Short medley of theme songs—"The Funny Old Hills," "I Have Eyes," "Joobalai" and "You're a Sweet Little Headache," using refrains only, presented as an introductory interlude, with adaptation from the professional song copies.
NON-SYNC.—As organ; the above four theme songs are recorded on Decca F.6986 and 6987 by Henry King and his Orchestra.
LIGHTING EFFECTS.—Sequence of light blue, lilac and rose-pink.

"ANGELS WITH DIRTY FACES" (Warner)

CERT. A. 8,427 ft. Reg. No. F.1090. Reviewed in KINE. December 1, 1938.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—James Cagney, Pat O'Brien, Dead End Kids, Ann Sheridan.
ATMOSPHERE.—Gangster melodrama, the story of the lives of two men, both brought up in a far from healthy atmosphere; one placing his confidence in God and the other in a gun.
ORGAN.—"Prelude in C Sharp Minor," Rachmaninoff (Hawkes), presented as a separate interlude, with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. C.2292 by the London Symphony Orchestra, or on Columbia 9181 by George Pattman (organ).
LIGHTING EFFECTS.—Deep amber fading to deep crimson only.

"CLIMBING HIGH" (M-G-M)

CERT. U. 7,096 ft. Reg. No. Br.Dr.1176. Reviewed in KINE. December 8, 1938.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Jessie Matthews, Michael Redgrave.
ATMOSPHERE.—Farcical comedy with a Cinderella theme with part of the story in Swiss atmosphere.
ORGAN.—"Mam'selle Mannequin," Percy Fletcher (Hawkes), presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded by the Regent Concert Orchestra on Boosey-Hawkes B.H.1914.
LIGHTING EFFECTS.—Rose-pink only.

A. W. OWEN'S SELECTIONS OF ORGAN MUSIC, NON-SYNC. NUMBERS AND LIGHTING EFFECTS FOR MAY 8 RELEASES

"THE WARE CASE" (A.B.F.D.)

CERT. A. 6,823 ft. Reg. No. Br.Dr.1330. Reviewed in KINE. December 8, 1938.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Clive Brook, Jane Baxter, Barry K. Barnes, Francis Sullivan, C. V. France.
ATMOSPHERE.—Trial melodrama adapted from George Pleydell's stage success depicting the troubles of a gentleman born with a silver spoon in his mouth who is unable to adjust himself to changing economic conditions.
ORGAN.—"Tribunal," Incidental, Fredk. Curzon (Hawkes), presented as an introductory interlude, with adaptation from the orchestra piano-conductor copy.
NON-SYNC.—As organ, with recording by the Regent Concert Orchestra on Boosey-Hawkes B.H.1911.
LIGHTING EFFECTS.—Deep purple to deep crimson only.

"THE LAW WEST OF TOMBSTONE" (RKO-Radio)

CERT. U. 6,601 ft. Reg. No. F.1167. Reviewed in KINE. December 15, 1938.
PUBLICITY.—One 6-sheet.
STARS.—Harry Carey, Tim Holt, Jean Rouverol.
ATMOSPHERE.—Period Western of the Texas plains, written in a biographical vein.
ORGAN.—"The Bronze Horse" Overture, Auber (N.C.), presented as an introductory interlude, with adaptation from any piano-solo edition.
NON-SYNC.—As organ, recorded on H.M.V. C.3061 by Constant Lambert conducting the London Philharmonic Orchestra.
LIGHTING EFFECTS.—Deep orange fading to deep violet only.

"LUCK OF THE NAVY" (A.B.P.C.)

CERT. U. 6,386 ft. Reg. No. Br.R.919. Reviewed in KINE. October 20, 1938.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Geoffrey Toone, Judy Kelly.
ATMOSPHERE.—Comedy melodrama of espionage, with laughter as well as thrills, in naval atmosphere.
ORGAN.—"Plymouth Hoe" Overture, John Ansell, presented as an introductory interlude, with adaptation from the piano-solo copy only, as if the piano-conductor copy is used the melody must be cued in the andante movement from the first violin copy.
NON-SYNC.—"Nautical Moments," recorded on Boosey Hawkes B.H.1915 by the Langham Orchestra.
LIGHTING EFFECTS.—Sea blue and green only.

"MAMA RUNS WILD" (British Lion)

CERT. U. 6,053 ft. Reg. No. F.244. Reviewed in KINE. June 2, 1938.
PUBLICITY.—One 12-sheet, one 6-sheet.
STAR.—Mary Boland.
ATMOSPHERE.—Homely comedy of domestic revolt, dealing with the eccentricities of jerry builders, wild feminine escapades, etc., a satire on suburban difficulties.
ORGAN.—"Nell Gwynn Dances," Suite (No. 2. "Pastoral") Edward German (Chappell), presented as an introductory interlude, with adaptation from the piano-solo copy only.
NON-SYNC.—As organ, recorded on H.M.V. B.2987 by the New Symphony Orchestra, conducted by Malcolm Sargent.
LIGHTING EFFECTS.—Light green only.

"THE LADY OBJECTS" (Columbia)

CERT. A. 5,901 ft. Reg. No. F.815. Reviewed in KINE. October 20, 1938.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Lanny Ross, Gloria Stuart.
ATMOSPHERE.—A drama of marital conflict, turning on conjugal competition in architectural and legal circles.

Continued in column 4

Display in Barnstaple music-shop window—tying-up with the Ginger Rogers-Fred Astaire film CAREFREE (RKO-Radio). The arrangements for publicity, which included a number of displays by other traders, were made by A. M. Carpenter, resident manager of the Gaumont, Barnstaple, where the film was screened

MONTHLY "MUSIC-LOVER" RECITALS

"TEASER" INTERLUDE AT RICHMOND

Managers often help organists, but W. J. Helmsley, at the Richmond Cinema, turned the tables round a week ago by helping to advertise the film due for screening the following week. The title chosen was "Where is It?" Then followed imaginary inquiries and answers, such as: "Is it on 'A Bench in the Park,' 'By a Waterfall' or just 'Taking a Stroll in the Park'? Perhaps it's just 'Jogging Along the Highway,' 'In a Street in Seville' or on the 'Isle of Capri'?" A slide saying: "No, you're all wrong," followed by "Listen! I'll tell you where it really is." Then spot and stage black-out, with record of George Formby singing "It's in the Air," while slides show chorus and advertisement for screening the next week.

A. W. O.

When—It's Slides:—
ALL THE ORGANISTS ARE MORGANISTS!
MORGAN'S SLIDES,
309, Gray's Inn Road, London, W.C.1.
Telephone: Terminus 2356.

AUDIENCE TEST FOR BROADCAST

For a week previous to his recent B.B.C. broadcast, Edward Farley, the resident solo organist at the Regal, York, gave his audiences a chance to show by their applause which pieces they wanted in his broadcast programme before it was submitted for approval. For the actual performance the management secured the personal attendance and patronage of the Lord Mayor (Ald. W. Cooper) and the Lady Mayoress also. Result, "house full" boards well in evidence.

His interlude the same week was titled "A Jolly Jack Tar" with stage attractions of a local dancing girl presenting the sailor's and bosun's hornpipes, twenty-four lads from the York Navy League Sea Cadet Corps who marched from the stalls on to the stage singing "The Fleet's in Port Again" and other nautical ditties, concluding with a "Rule Britannia" scena.

E. Fordham Ellis, manager of the Regal, was responsible for the very attractive stage show.

A. W. O.

At the Ambassador, Hendon

The pioneer work of George Pattman still "goes strong" at the Ambassador Theatre, Hendon, where his monthly "Music-Lovers" interlude is so well established that quite a number of musical friends are attracted. A practical example was given when a party drove up from Dorking at the time of my own visit. "Patt" attempted a difficult task this time, for his title was "Music—Past, Present and Future." His slide matter was a problem, for even with telegraphic brevity the words were, of necessity, somewhat voluminous. Examples of "Past" music included Purcell's "Trumpet Tune," written for the organ 200 years ago, yet sounding quite modern and apparently as up to date as when it was first composed. Beethoveu's "Minuet in G" followed. To-day everyone knows this dainty number, but its familiarity is, strangely enough, due to a very large extent because it was used as a theme song in the famous silent film, "The Prisoner of Zenda."

"Present" music was represented by excerpts from "Piccadilly Playtime," certainly characteristic of to-day's music, although I should have preferred a couple of examples of modern suite music to which our young composers give so much attention at the moment. The "Futurist" musical example was certainly an excellent choice, showing exactly where we are drifting. Theyer's "Manhattan Rhapsody" sets the new fashion, for its discordant sequences, irritating tonic and dominant bass motif and general complete lack of fine melody were its outstanding features. "Patt" made a wonderful effort and under his masterly hands it became less of a weird nightmare and almost intelligible.

Then followed Gounod's "Ave Maria," synchronised with Margharita Perras' brilliant recording for H.M.V., with its arresting orchestral accompaniment and choir. Ensemble background formed a beautiful finale, for the organ tones superimposed with discretion put a touch of artistry and the devotional atmosphere so necessary to its correct presentation.

A. W. O.

The Compagnie Generale d'Elettricita of Milan—RCA Photophone representatives in Italy—have just signed up an important theatre, the Savoia, in Florence, for the installation of High Fidelity sound equipment to replace the existing apparatus.

MUSICAL TRIO AT GREENFORD

Organ, Piano and Vocalist

Dudley Bevan at the organ, Cyril Bell at the piano, and Jock Macaulay, tenor vocalist, were associated in a very bright and entertaining stage show at the Granada, Greenford, last week. This form of musical entertainment is, to my mind, superior to the ordinary variety acts so often seen and so seldom really successful, for the atmosphere of a music hall is entirely different from a kinema, and the audience itself consist for the most part of those who never dream of visiting a music hall unless it be of the first-class West End type.

Dudley Bevan compères the act and has clever slide matter and artistic Brenograph background to help the presentation. After an organ introduction, well arranged, the first chords of the Liszt Rhapsody No. 2 are heard and a duet arrangement for organ and piano is played, Cyril Bell being at the stage piano behind the gauze curtain. The "Barcarolle," from the Tales of Hoffmann" followed as organ solo; then Jock Macaulay, singing the "Penny Serenade," as the next item. After further organ light and martial music, the latter being "The Old Comrades" march synchronised with the Brenograph background of H.M. Guards' parade, we reached the finale, a trio ensemble from "The Song of Songs," with the gauze curtain raised and all three in full view of the audience. The climax was well timed and applause generous and sustained. I have two minor suggestions concerning this show. (1) Why not keep a versatile trio like this two or even three weeks in a kinema with changed programmes? They would make many more friends, be more popular the last week than the first, and the artistes themselves would not have to face a strange audience so often. (2) In theatres of 2,000 or less why use the mike? Jock Macaulay, for instance, has not only a voice that could be heard in every seat but a personality as well, which is discounted 50 per cent. when he only sings into the "mike."

A. W. O.

Solo Organ Interlude (Series 2) No. XXIX

ENGLAND, MY MOTHER

By A. W. Owen

IN these days of crisis the thoughts of everyone are turned to the protection of our land and the preservation of peace if possible. The music chosen for this interlude is an attempt to illustrate the beauties and story of this England of ours, with its great traditions, and should create interest among all classes of kinema patrons. The range of fine English music available is almost unlimited, but it is essential, I think, to give Sir Edward Elgar and Sir Edward German prominent places in our musical excerpts. Contrast in tone-colour is important and the interlude as printed will run about 12 minutes. Photographic coloured slides would be most helpful and should not be difficult to obtain. Of course, where possible the Brenograph used with discretion would be a wonderful asset. However, here is the main idea, and I leave you all to add your little improvements and changes to suit your own intentions and available library.

A. W. O.

No.	Slide.	Music.
1.	"This England"	Signature tune.
2.	A musical picture of our motherland—the envy of dictators—the land of our birthright and pride.	"Merrie England" Selection, Ed. German (Chappell). P.C., Pp. 1, Allegro con Spirto, 10 bars only, played in F. *Segue.*
3.	"This England" in peaceful times "on land" as seen by Sir Ed. German	Do., Pg. 6, "O Peaceful England," up to letter C only.
	And . . . on sea	Do., Pg. 3, "Allegro con brio" (Hornpipe).
4.	In earlier days our stoutest defenders were "The Yeomen of England"	Do., Pg. 10, "Yeomen of England," or use song copy if Peter Dawson's H.M.V. B.3111 is used.
5.	Words of song (only if synchronised with record)	Do.
6.	"This England" in the days of Robin Hood and his merry men in Sherwood Forest ..	"Robin Hood" Suite No. 1, Fredk. Curzon (Hawkes,. Go direct to coda at sign.
7.	A march of the famous bowmen	Do., No. 3, up to letter B only.
8.	"This England" of beauty and romance, "When the Hawthorn Blooms in Spring" ..	"Suite Pastorale," John Ansell (Ascherberg), up to P.C. Pg. 3, "Allegro vivo" movement.
9.	"The Poppies and the Cornflowers"	Do., No. 2, first motif only.
10.	"The Harvest Moon"	Do., No. 3, 16 bars only.
11.	A rustic village scene, the old church, and ringing of the Angelus bell	"Two Pieces" Suite, No. 1, Watt (Hawkes). Andante movement only up to "piu mosso."
12.	Then, in contrast, the carnival scene at the village fair	Do., No. 2.
13.	And so to London, and our Empire Overseas	"Crown of India" March, Ed. Elgar (Novello). First theme only. "Pomp and Circumstance" March, No. 4, Elgar (Novello). First theme only. "Rule Britannia!" (N.C.).

ORGAN.—"Appassionata," G. H. Clutsam (Hawkes), presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded by the Regent Concert Orchestra on Boosey-Hawkes B.H.1911.
LIGHTING EFFECTS.—Deep green fading to deep purple only.

"THE CROOKED WAY" (Pathé)

CERT. A. 5,567 ft. Reg. No. F.1203. Reviewed in KINE. January 26, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Robert Kent, Anne Nagel, Morgan Wallace.
ATMOSPHERE.—Gangster melodrama, illustrating in pungent terms the inadequacy and weakness of the American criminal code.
ORGAN.—"The Devil's Kitchen," from the "Faust" Ballet Music, Coleridge-Taylor (Hawkes), presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded by the Regent Concert orchestra on Boosey-Hawkes B.H.1922.
LIGHTING EFFECTS.—Deep crimson only.

New Kinema Schemes

AND THEIR PROGRESS

Promoters and architects engaged on kinema building are invited to send particulars to the Editor, "Kine. Weekly"

NORTHAMPTON.—Plans for provision of a shop at Savoy Cinema, Abington Square, Northampton, have been approved by Northampton Corporation, on behalf of Associated British Films.

WATERFOOT.—Rawtenstall Corporation has passed plans submitted by the Bacup and Rossendale Land and Building Co., Ltd., for extensions at King's Cinema, Booth Street, Waterfoot.

BOURNEMOUTH.—Bournemouth Corporation has accepted the tender of Messrs. Hawkins Bros., £784, for the reconstruction of the stage on Bournemouth Pier.

SOUTH GOSFORTH.—A kinema of the stadium type to seat 1,000 people is to be erected at South Gosforth, near Newcastle, by the Gillespie kinema group.

Plans are to be prepared immediately with a view to opening the kinema on August Bank Holiday.

GLASGOW.—Plans are being prepared by John McKissack and A. U. Gardner, the Glasgow architects, for a 2,300-seater at the corner of Paisley Road, Ibrox, at Edmiston Drive, for the Taylor circuit, with which Campbell Taylor is associated.

GLASGOW.—Plans have been passed by Glasgow Corporation submitted by Dominion Circuit (Cinemas), Ltd., for the erection of a kinema in Paisley Road West and Seaward Street.

WIGTON (Cumberland).—C. Over and Sons, of Aspatria, have been granted permission by the Wigton (Cumberland) Rural Council to develop the Tickell's Land slum clearance area at Aspatria by the erection of a kinema.

SYDENHAM.—Plans have been passed by Lewisham B.C., submitted by T. Spencer Bright and Co., for the erection of a kinema with car park at the corner of Southend Lane and Worsley Bridge Road, Sydenham.

JOHNSTONE.—A kinema, to be named the Globe, is to be erected at the corner of High Street and Canal Street, Johnstone, Renfrewshire, for the Bernard Frutin Circuit. Plans have been completed and it is expected to be open early in October.

BRIGHTON.—Plans have been passed by Brighton Corporation, submitted by Verity and Beverley, for the erection of a theatre in North Street.

STOKE-ON-TRENT.—Corporation Plans Committee has rejected a plan showing proposals for the erection of a kinema opposite the junction of Stone Road and London Road, Trent Vale.

A UNIVERSAL AMPLIFIER FOR TESTING

From 20 to 20,000 c.p.s.

A PAPER in *Kinotechnik* from Telefunken describes an amplifier specially constructed for research work. It was made for the purpose of testing various types of microphones, mixers and for measuring purposes. It was required to meet the following stipulations:—

Scope of Requirements

It was to be capable of (1) undertaking normal recording, and had therefore to include noise-reduction circuits; (2) of adaptation to any input in order that different types of microphones might be tested; (3) of actuating any type of light modulator, dynamic, magnetic, or Kerr cell; (4) it should possess a double-channel output, capable for instance of recording two identical tracks upon a single film, in order to test optical components; (5) it was to be capable of wide adjustment of frequency characteristics from 20 to 20,000 c.p.s.; (6) of generating simultaneously two tones for the purpose of the double-frequency method of distortion measurement; and (7) must provide circuits for measuring reproducer outputs.

Two separate amplifiers were needed for these duties: an A.C. amplifier working from 20 to 20,000 c.p.s., and a D.C. amplifier which, for example, would serve for testing optical systems. A microdensitometer was also to be included.

A.C. Amplifier Function

The purpose of the A.C. amplifier is to amplify the photo-cell output to actuate a measuring instrument. For short test strips it may be desirable to use an instrument similar to the recording modulator, but generally a meter showing the effective value can be used, which will give reliable readings of non-sinusoidal voltages. In order that noise levels may be measured, a high degree of amplification is necessary with an exceedingly low noise level.

In order to measure double frequencies, filter circuits must be provided. Low-pass filters from 20 to 500 c.p.s., and high-pass filters from 500 to 20,000 c.p.s. are necessary. These circuits also permit the analysis of ground noise; while grain noise is approximately constant for a given density, other emulsion and celluloid noise occurs in random fashion. The filter circuits are also of use in determining the relative volumes to be handled by the high- and low-frequency speakers in the theatre.

D.C. Purposes

The chief purpose of the D.C. amplifier is to make microdensitometer measurements. It is also used for measuring the characteristics of the zero line of the recording system, for static or low-speed measurements of short lengths of track, for measuring variations in mean transparency, for checking constancy of development, and for numerous other purposes.

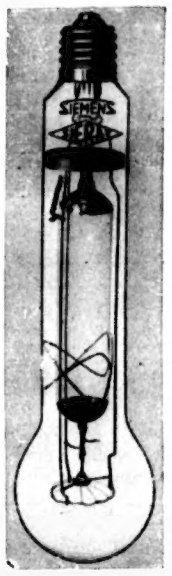
The combined amplifier is mounted on castors, and is constructed with input circuits on one side and output circuits on the other. In the A.C. amplifier three newly developed circuits are employed, one using directly heated valves, another indirectly heated valves, and the third with a push-pull circuit employing directly heated output valves. The two amplifiers are quite independent.

The input is designed to match a normal impedance of 200 ohms. All circuits are fully screened with high-permeability iron. The overall gain is variable from 200 to 4,000, the variation being by means of voltage dividers between the first and second and the second and third valves. The voltage amplifiers are battery-operated, with accumulators and dry batteries. The frequency characteristic is practically constant from 30 to 10,000 c.p.s., dropping to 15 c.p.s., and rising to 20,000 c.p.s. High- and low-tone controls are provided.

Details of the D.C. amplifier are to be printed in a later issue of *Kinotechnik*.

SIERAY-DUAL LAMPS

Filament and Discharge Principle Combined



An interesting recent development which is being found of great value in the manufacturing side of the kinema and allied industries is the Sieray-Dual lamp for the efficient illumination of factories and large floor areas. This is a combination of the electric discharge principle and the incandescent filament, and a point to be particularly noted, in view of the requirements of the 1938 Factory Act, is that a 300-watt lamp of this type gives approximately 33⅓ per cent. more light than a 300-watt gas-filled lamp, and a 500-watt about 50 per cent. more than a 500-watt gas-filled lamp. No alteration to the existing wiring is needed when Sieray-Dual lamps are installed, as no choke is required to control the Sieray-Dual lamp.

"Pyrene" hydrants and "Conquest" fire extinguishers are installed in the Regal, Staines, reviewed in this month's IDEAL KINEMA.

TELCO COLOUR PROCESS

Continued from page 37

Fig. 4 shows the completed Telco colour release print, with a yellow filter superimposed into the crevices in the raised white of the panchromatic side; while a green filter has been superimposed on the raised white of the ortho side.

As most technicians know, yellow is the bugaboo of colour, since so little of it occurs in the visible colour spectrum in proportion to the other colours and hues. Telco goes beyond the three-colour process to a four-colour method, to try to secure a proper

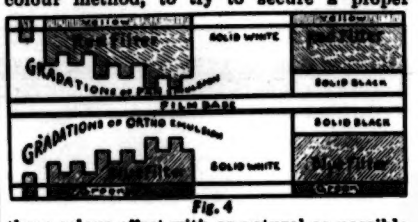


Fig. 4

three-colour effect with as natural as possible a duplication of the real colours seen by the human eye, when the film is projected.

Most bi-pack processing depends upon dyeing or toning the pan side in some orange-red combinations and the ortho side in some blue-green combinations. Telco strives for a combination closer to natural red on one side and natural blue on the other side of the spectrum, while the front yellow filter and rear green filter, through a process of reasoning in colour physics, achieve a balancing effect from yellow through the other hues.

Producers can have a pastel effect, running less bright and glaring than in nature; or, if preferred, may take the other alternative and produce a stronger and more brilliant effect than is seen by the human eye every day.

ABERDEEN TECHNICAL CLASSES.

Lecture by "Ship" Engineer

The winter session of continuation classes for projectionists under the Aberdeen Education Committee was brought to a successful conclusion on Friday last, the occasion being specially marked by a visit from an outside lecturer.

This was F. E. Coombs, supervising engineer of the Ship Carbon Company, whose two-hour talk on "Projection Optics in Theory and Practice" was closely followed by the students present.

A spate of questions followed, which showed that the projectionists present had been taking full advantage of their winter training, and indicated the lines along which they were seeking fuller enlightenment next session.

The conspicuous success of this lecture by Mr. Coombs has led the Aberdeen Education Committee to consider the possibility of inviting other specialist lecturers next year.

LIVERPOOL PROJECTIONISTS

At the March meeting of the Liverpool Court of the Guild of Projectionists, A. Gillberry, of Liverpool, gave an address on the cathode ray tube, to follow up the talk given previously on the same subject by Mr. Buckley, of Leeds. H. B. Smith presided.

Thanks were given J. Ward, divisional engineer Gaumont-British, for his co-operation in the organisation of the Court's annual supper and dance.

Sound Policy
"I could have bought other systems more cheaply but I have always thought it was sound policy to take the long view and install an equipment which I felt sure would stand up for many years.
Excerpt from letter C. J. Donode, October 25, 1938.
My Opinion
"My opinion of Western Electric after eight years' experience remains unchanged... efficient service . . . an asset peculiar to your system."
Excerpt from letter H. T. A. Philpot, December 22, 1938.
High Quality Service
"I would rather pay a fair sum for high quality service than for something cheaper in cost but inferior in quality."
Excerpt from letter T. Wright, October 24, 1938.
Western Electric
MIRROPHONIC
SOUND SYSTEM

New British Patents

APPLICATIONS AND SPECIFICATIONS

The following particulars of New Patents of interest to readers have been selected from the Official Journal of Patents, and are published by permission of the Controller of H.M. Stationery Office. The Official Journal of Patents can be obtained from the Patent Office, 25, Southampton Buildings, London, W.C.2, price 1s. weekly (annual subscription £2 10s.). Printed copies of Specifications are also obtainable from the Patent Office at the uniform price of one shilling each.

Applications

761.—J. G. F. G. Bostock. Colour kinematography. January 10.

895.—C. O. Browne and H. E. Holman. Optical image-producing, etc. January 11.

527.—Du Pont Film Manufacturing Corporation. Anti-halation layers for photographic materials. January 6.

793.—B. Gaspar. Light-sensitive material for multi-colour photography. January 10.

407.—C. A. Tschortner. Miniature film camera apparatus. January 5.

1293.—R. Bosch Ges., R.-. Motion-picture cameras. January 14.

1359.—Naamlooze Vennootschap Philips' Gloeilampenfabrieken. Method of producing a photochemical copy of a sound track. January 14.

1498.—Naamlooze Vennootschap Philips' Gloeilampenfabrieken. Amplifiers with automatic contrast control. January 16.

1365.—Opticolor Akt.-Ges. Production of moving colour images. January 14.

1137.—F. Schwarz and V. Schwarz. Projection screens. January 12.

3008.—A. H. J. de-Lassus St. Genies. Method, etc., of projecting and of copying by projection lenticular films in colour. January 28.

3413.—E. Leitz. Ges. Kinematographic cameras. February 1.

2714.—H. Nagel and Kodak, Ltd. Kinematographic film spools, etc. January 26.

2751.—Tobis Tonbild-Syndicat Akt.-Ges. Photographic records for the optical projection of colour pictures, etc. January 26.

3291.—Universal Camera Corporation. Removable film spools for cameras. January 31.

4922.—S. Allsop and S. E. Allsop. Separate unit lamphouse for diascopic projection of colour transparencies. February 15.

4898.—National Screen Service, Ltd., C. M. Hepworth and P. Kimberley. Optical projection apparatus. February 14.

5442.—R Bosch Ges. Fire-protection devices for motion picture projectors. February 18.

5537.—R. Bosch Ges. Motion picture camera apparatus. February 20.

5041.—C. H. Johnson and Sons, Ltd., and H. H. Parrett.—Manufacture of kinema screens. February 16.

5203.—J. Mery. Motion picture cameras. February 16.

5486.—Opticolor Akt.-Ges. Projection screens. February 18.

7032.—British Thomson-Houston Co., Ltd., and B. R. Davies. Spool boxes for kinematograph film spools. March 3.

7488.—C. O. Browne. Methods of producing kinematograph films. March 8.

7174.—T. A. B. Carver. Apparatus for producing optical illusions. March 4.

7182.—Fides Ges. fur die Verwaltung und Verwertung von Gewerblichen Schutzrechten. Kinematograph projectors. March 4.

7273.—S. C. Holt. Synchronisation of sound-recorded discs with silent films. March 6.

8219 and 8220.—Compagnie Francaise pour l'Exploitation des Procedes Thomson-Houston. Colour photography. March 14.

7936.—Dufay-Chromex, Ltd., and C. Butement. Colour photography. March 10.

8253.—A. Jarratt. Portable screens for lecture, etc., purposes. March 15.

Specifications

499,785.—Baird Television, Ltd., V. A. Jones and T. C. Nuttall. Telekinematographic and like apparatus.

499,781.—Kodak, Ltd. Dissolving shutters of motion picture apparatus.

499,544.—P. Franke and R. Heidecke. Film-feed mechanism for photographic roll-film cameras.

499,728.—R. Bosch Ges. Kinematograph apparatus.

499,629.—Pathé Cinema, Anciens Etablissements Pathé Frères (in Liquidation). Film gates for kinematographic apparatus.

498,749.—Truecolour Film, Ltd., E. Sanders Dolgoruki and A. G. Tull. Colour photography and kinematography. (Cognate Application, 32202/37.)

498,762.—Truecolour Film, Ltd., and E. Sanders Dolgoruki. Photographic material for colour photography and kinematography. (Cognate Application, 32201/37.)

500,431.—British Thomson-Houston Co., Ltd., B. R. Davies and S. R. Eade. Kinematograph projection apparatus.

500,541.—A. L. Gibson and Co. and W. P. Gibson. Spring counterbalancing apparatus for shutters, curtains, or other rising or falling objects.

500,312.—Opticolor Akt.-Ges. Production and reproduction of lenticular element colour films.

500,826.—Kodak, Ltd. Materials for colour photography.

500,945.—W. W. Groves (I.G. Farbenindustrie Akt.-Ges.). Colour photography.

500,798.—F. J. J. Stock. Photographic colour films.

500,687.—D. R. White. Colour photography.

501,000.—Kodak, Ltd.—Colour photography. (Divided out of 500,826.)

501,733.—J. Compton Organ Co., Ltd., and L. E. A. Bourn. Electrical musical instruments.

501,812.—R. Killick and C. O. Crisp. Colour photography.

502,038.—British Thomson-Houston Co., Ltd., G. S. C. Lucas and S. R. Eade. Illuminating systems for optical projection apparatus.

502,100.—O. K. Kolb. Combined kinematographic and sound cameras.

502,153.—J. L. Stableford. Kinematograph projection and like screens.

501,987.—C. Butement and Dufay-Chromex, Ltd. Colour photography.

London and Provincial Trade Screenings

LONDON

Date.	Time.	Place.	Title of Film.	Shown By.	Stars.	Cert.
Thur., Mar 30	11 a.m.	B. & D. Theatre	Prince of Peace	Exclusive Films	——	—
,, ,, 30	11 a.m.	Academy	Beyond Our Horizon	Unity Films	——	—
,, ,, 30	12.15 p.m.	G.-B. Theatre	Judy Buys a Horse	Butcher's	——	—
,, ,, 30	3 p.m.	Cambridge	They Made Her a Spy	RKO-Radio	Sally Eilers	—
,, ,, 30	3 p.m.	Own Theatre	The Walking Dead	First National	Boris Karloff	—
,, ,, 30	6.30 p.m.	Phœnix	Society Lawyer	M-G-M	——	—
,, ,, 30	8.30 p.m.	Cambridge	The Flying Irishman ; Bird Dogs	RKO-Radio	Douglas Corrigan	—
,, ,, 30	9 p.m.	Leicester Sq. Th.	Three Smart Girls Grow Up	General F.D.	Deanna Durbin	—
Fri., ,, 31	3 p.m.	Cambridge	Trouble in Sundown	RKO-Radio	George O'Brien	—
Tues., April 4	3 p.m.	Cambridge	The Rebel Son	United Artists	——	—
,, ,, 4	2.30 p.m.	Berkeley	Les Yeux Noirs	Unity Films	Simone Simon	—
Wed., ,, 5	11.30 a.m.	Celluloid Theatre	Sahara Bound ; Invisible Power ; Any Town.	Anglo-American	——	—
,, ,, 5	6.30 p.m.	Cambridge	The Lambeth Walk	M-G-M	Lupino Lane	—
,, ,, 5	8.45 p.m.	Cambridge	Black Eyes	A.B.P.C.	Otto Kruger	—
,, ,, 12	6.30 p.m.	Cambridge	Ask a Policeman	M-G-M	——	—

BIRMINGHAM

Fri., Mar. 31	10.30 a.m.	Forum	The Mystery of Mr. Wong	Pathe	Boris Karloff	U
,, ,, 31	10.30 a.m.	West End	Crime Takes a Holiday	Columbia	Jack Holt	A
,, ,, 31	10.45 a.m.	Scala	Too Dangerous to Live	First National	Sebastian Shaw	—
,, ,, 31	10.30 a.m.	Futurist	Wife, Husband and Friend	20th Century-Fox	Warner Baxter	—
,, ,, 31	10.30 a.m.	Paramount	Midnight	Paramount	Don Ameche	A
Mon., April 3	10.45 a.m.	West End	Twelve Crowded Hours	RKO-Radio	Richard Dix	—
,, ,, 3	10.30 a.m.	Scala	Sergeant Maddon	M-G-M	Wallace Beery	—
Tues., ,, 4	10.30 a.m.	Scala	Within the Law	M-G-M	Ruth Hussey	—
,, ,, 4	10.30 a.m.	Futurist	Made for Each Other	United Artists	James Stewart	—
,, ,, 4	10.30 a.m.	Paramount	Hotel Imperial	Paramount	Ray Milland	—
,, ,, 4	10.30 a.m.	Forum	Magnificent Outcast	RKO-Radio	James Ellison	—
Wed., ,, 5	10.30 a.m.	Scala	Christine	British Screen Service.	Marie Bell	—
,, ,, 5	10.30 a.m.	Forum	The Warning	A.B.P.C.	——	U
,, ,, 5	10.30 a.m.	Futurist	The Spy in Black	Columbia	Conrad Veidt	U
,, ,, 5	10.30 a.m.	Paramount	Sudden Money	Paramount	Charlie Ruggles	—
,, ,, 5	10.45 a.m.	West End	The Saint Strikes Back	RKO-Radio	George Sanders	—
Thur., ,, 6	10.30 a.m.	Scala	My Son is a Criminal	Columbia	Alan Baxter	A
,, ,, 6	10.30 a.m.	Paramount	The Silent Battle	Paramount	Rex Harrison	—

CARDIFF

Fri., Mar. 31	11 a.m.	Empire	Within the Law	M-G-M	Ruth Hussey	—
,, ,, 31	11 a.m.	Olympia	The Warning	A.B.P.C.	——	U
,, ,, 31	11 a.m.	Capitol	Midnight	Paramount	Don Ameche	A
,, ,, 31	11 a.m.	Odeon	The Nursemaid Who Disappeared	Warner	Peter Coke	—
,, ,, 31	10.45 a.m.	Park Hall	Swing, Sister, Swing	General F.D.	Ken Murray	—
Mon., April 3	10.45 a.m.	Empire	Twelve Crowded Hours	RKO-Radio	Richard Dix	—
Tues., ,, 4	11 a.m.	Park Hall	Crime Takes a Holiday	Columbia	Jack Holt	A
,, ,, 4	10.45 a.m.	Olympia	You Can't Get Away with Murder	First National	Humphrey Bogart	—
,, ,, 4	11 a.m.	Empire	Sergeant Maddon	M-G-M	Wallace Beery	—
,, ,, 4	10.45 a.m.	Odeon	Magnificent Outcast	RKO-Radio	James Ellison	—
Wed., ,, 5	11 a.m.	Park Hall	My Son is a Criminal	Columbia	Alan Baxter	A
,, ,, 5	11 a.m.	Odeon	Made for Each Other	United Artists	James Stewart	—
,, ,, 5	11 a.m.	Capitol	The Silent Battle	Paramount	Rex Harrison	—
,, ,, 5	10.45 a.m.	Empire	The Saint Strikes Back	RKO-Radio	George Sanders	—

GLASGOW

Fri., Mar. 31	10.45 a.m.	Picture House	Within the Law	M-G-M	Ruth Hussey	—
,, ,, 31	10.45 a.m.	Playhouse	Navy Secrets	Pathe	Fay Wray	U
,, ,, 31	11 a.m.	Scala	Crime Takes a Holiday	Columbia	Jack Holt	A
,, ,, 31	11 a.m.	Paramount	Bulldog Drummond's Secret Police	Paramount	John Howard	U
Mon., April 3	10.45 a.m.	New Savoy	Twelve Crowded Hours	RKO-Radio	Richard Dix	—
,, ,, 3	10.45 a.m.	La Scala	Sergeant Maddon	M-G-M	Wallace Beery	—
Tues., ,, 4	11 a.m.	Green's Playhouse	My Son is a Criminal	Columbia	Alan Baxter	A
,, ,, 4	10.45 a.m.	La Scala	Wife, Husband and Friend	20th-Century Fox	Warner Baxter	—
,, ,, 4	11 a.m.	Paramount	King of Chinatown	Paramount	Akim Tamiroff	—
,, ,, 4	10.45 a.m.	New Savoy	Magnificent Outcast	RKO-Radio	James Ellison	—
Wed., ,, 5	11 a.m.	Paramount	Hotel Imperial	Paramount	Ray Milland	—
,, ,, 5	10.45 a.m.	La Scala	The Saint Strikes Back	RKO-Radio	George Sanders	—
Thur., ,, 6	11 a.m.	Scala	The Lone Wolf's Daughter	Columbia	Warren William	—
,, ,, 6	11 a.m.	Green's Playhouse	Sudden Money	Paramount	Charlie Ruggles	—

LEEDS

Fri., Mar. 31	11 a.m.	Scala	The Spy in Black	Columbia	Conrad Veidt	U
,, ,, 31	10.45 a.m.	Ritz	You Can't Get Away with Murder	First National	Humphrey Bogart	—
,, ,, 31	11 a.m.	Paramount	Hotel Imperial	Paramount	Ray Milland	—
Mon., April 3	10.45 a.m.	Scala	Twelve Crowded Hours	RKO-Radio	Richard Dix	—
Tues., ,, 4	11 a.m.	Scala	The Lone Wolf's Daughter	Columbia	Warren William	—
,, ,, 4	11 a.m.	Paramount	King of Chinatown	Paramount	Akim Tamiroff	A
,, ,, 4	10.45 a.m.	Ritz	Magnificent Outcast	RKO-Radio	James Ellison	—
,, ,, 4	10.45 a.m.	Tower	Men Without Honour	Equity British	Ian Fleming	—
,, ,, 4	10.45 a.m.	Tower	The Roaming Cowboy	Equity British	Fred Scott	U
Wed., ,, 5	10.45 a.m.	Ritz	The Warning	A.B.P.C.	——	U
,, ,, 5	11 a.m.	Paramount	Midnight	Paramount	Don Ameche	A
,, ,, 5	10.45 a.m.	Scala	The Saint Strikes Back	RKO-Radio	George Sanders	—
,, ,, 5	11 a.m.	Tatler	Trunk Crime	Anglo-American	Manning Whiley	—
Thur., ,, 6	11 a.m.	Ritz	Crime Takes a Holiday	Columbia	Jack Holt	A
,, ,, 6	11 a.m.	Tower	Sergeant Maddon	M-G-M	Wallace Beery	—
,, ,, 6	11 a.m.	Paramount	Sudden Money	Paramount	Charlie Ruggles	—

LIVERPOOL

Fri., Mar. 31	11 a.m.	Palais de Luxe	Dead Men Are Dangerous	Pathe	Robert Newton	A
,, ,, 31	11 a.m.	Scala	My Son is a Criminal	Columbia	Alan Baxter	A
,, ,, 31	11 a.m.	Futurist	Sergeant Maddon	M-G-M	Wallace Beery	—
,, ,, 31	11 a.m.	Trocadero	Made for Each Other	United Artists	James Stewart	—
,, ,, 31	10.45 a.m.	Paramount	King of Chinatown	Paramount	Akim Tamiroff	A
Mon., April 3	10.45 a.m.	Trocadero	Twelve Crowded Hours	RKO-Radio	Richard Dix	—
Tues., ,, 4	11 a.m.	Scala	The Lone Wolf's Daughter	Columbia	Warren William	—
,, ,, 4	11 a.m. and 3 p.m.	Own Theatre	Wife, Husband and Friend	20th Century-Fox	Warner Baxter	—
,, ,, 4	11 a.m.	Trocadero	Stage Coach	United Artists	John Wayne	—
,, ,, 4	10.45 a.m.	Paramount	Hotel Imperial	Paramount	Ray Milland	—
,, ,, 4	10.45 a.m.	Forum	Magnificent Outcast	RKO-Radio	James Ellison	—
Wed., ,, 5	10.45 a.m.	Paramount	Midnight	Paramount	Don Ameche	A
,, ,, 5	10.45 a.m.	Trocadero	The Saint Strikes Back	RKO-Radio	George Sanders	—

MANCHESTER

Fri., Mar. 31	10.45 a.m.	Theatre Royal	Navy Secrets	Pathe	Fay Wray	U
,, ,, 31	10.45 a.m.	Oxford St. P.H.	Too Dangerous to Live	First National	Sebastian Shaw	—
,, ,, 31	11 a.m.	Deansgate P.H.	Wife, Husband and Friend	20th Century-Fox	Warner Baxter	—
,, ,, 31	10.45 a.m.	Market St. P.H.	Sergeant Maddon	M-G-M	Wallace Beery	—
,, ,, 31	10.45 a.m.	Paramount	Hotel Imperial	Paramount	Ray Milland	—
Mon., April 3	10.45 a.m.	Theatre Royal	Twelve Crowded Hours	RKO-Radio	Richard Dix	—
Tues., ,, 4	11 a.m.	Deansgate P.H.	My Son is a Criminal	Columbia	Alan Baxter	A
,, ,, 4	10.45 a.m.	Market St. P.H.	You Can't Get Away with Murder	First National	Humphrey Bogart	—
,, ,, 4	10.45 a.m.	Paramount	Midnight	Paramount	Don Ameche	A
,, ,, 4	10.45 a.m.	Theatre Royal	Magnificent Outcast	RKO-Radio	James Ellison	—
,, ,, 4	10.30 a.m.	Oxford St. P.H.	Trunk Crime	Anglo-American	Manning Whiley	—
Wed., ,, 5	10.45 a.m.	Market St. P.H.	Within the Law	M-G-M	Ruth Hussey	—
,, ,, 5	11 a.m.	Theatre Royal	The Lone Wolf's Daughter	Columbia	Warren William	—
,, ,, 5	10.45 a.m.	Gaumont	Stage Coach	United Artists	John Wayne	—
,, ,, 5	10.45 a.m.	Paramount	The Saint Strikes Back	RKO-Radio	George Sanders	—
,, ,, 5	10.30 a.m.	Deansgate P.H.	World Gone Mad	Ben C. Gibbs	Pat O'Brien	—
,, ,, 5	10.30 a.m.	Deansgate P.H.	Two Minutes	Ben C. Gibbs	Walter Hudd	—

NEWCASTLE

Fri., Mar. 31	10.45 a.m.	Haymarket	Navy Secrets	Pathe	Fay Wray	U
,, ,, 31	10.45 a.m.	Essoldo	You Can't Get Away With Murder	First National	Humphrey Bogart	—
,, ,, 31	1045 a.m. & 3 p.m.	Own Theatre	Everybody's Baby	20th Century-Fox	Jed Prouty	U
,, ,, 31	10.30 a.m.	Paramount	Bulldog Deummond's Secret Police	Paramount	John Howard	U
Mon., April 3	10.30 a.m.	Essoldo	My Son is a Criminal	Columbia	Alan Baxter	A
,, ,, 3	10.45 a.m.	Westgate	Twelve Crowded Hours	RKO-Radio	Richard Dix	—
Tues., ,, 4	10.45 a.m.	Haymarket	The Mystery of Mr. Wong	Pathe	Boris Karloff	U
,, ,, 4	10.30 a.m.	Paramount	Midnight	Paramount	Don Ameche	A
,, ,, 4	10.45 a.m.	Essoldo	Magnificent Outcast	RKO-Radio	James Ellison	—
Wed., ,, 5	10.45 a.m.	Haymarket	The Warning	A.B.P.C.	——	U
,, ,, 5	10.30 a.m.	Stoll	The Lone Wolf's Daughter	Columbia	Warren William	—
,, ,, 5	10.45 a.m. & 3 p.m.	Own Theatre	Wife, Husband and Friend	20th Century-Fox	Warner Baxter	—
,, ,, 5	10.45 a.m.	Grainger	Sergeant Maddon	M-G-M	Wallace Beery	—
,, ,, 5	10.30 a.m.	Paramount	Sudden Money	Paramount	Charlie Ruggles	—
,, ,, 5	10.45 a.m.	Westgate	The Saint Strikes Back	RKO-Radio	George Sanders	—
,, ,, 5	10.30 a.m.	Essoldo	Trunk Crime	Anglo-American	Manning Whiley	—
Thur., ,, 6	10.30 a.m.	Essoldo	The Spy in Black	Columbia	Conrad Veidt	U
,, ,, 6	10.30 a.m.	Paramount	The Silent Battle	Paramount	Rex Harrison	—

NOTTINGHAM

Fri., Mar. 31	11 a.m.	Ritz	Sergeant Maddon	M-G-M	Wallace Beery	—
Mon., April 3	10.45 a.m.	Hippodrome	Twelve Crowded Hours	RKO-Radio	Richard Dix	—
Tues., ,, 4	11 a.m.	Scala	Within the Law	M-G-M	Ruth Hussey	—
,, ,, 4	10.45 a.m.	Ritz	Magnificent Outcast	RKO-Radio	James Ellison	—
Wed., ,, 5	10.45 a.m.	Hippodrome	The Saint Strikes Back	RKO-Radio	George Sanders	—

SHEFFIELD

Fri., Mar. 31	10.45 a.m.	Regent	Within the Law	M-G-M	Ruth Hussey	—
,, ,, 31	10.45 a.m.	Hippodrome	The Warning	A.B.P.C.	——	U
,, ,, 31	10.45 a.m.	Union St. P.H.	The Adventures of Jane Arden	First National	William Gargan	A
Mon., April 3	10.45 a.m.	Central P.H.	Twelve Crowded Hours	RKO-Radio	Richard Dix	—
Tues., ,, 4	10.45 a.m.	Central P.H.	Too Dangerous to Live	First National	Sebastian Shaw	—
,, ,, 4	10.45 a.m.	Hippodrome	Magnificent Outcast	RKO-Radio	James Ellison	—
Wed., ,, 5	10.45 a.m.	Central P.H.	You Can't Get Away with Murder	First National	Humphrey Bogart	—
,, ,, 5	10.45 a.m.	Regent	The Saint Strikes Back	RKO-Radio	George Sanders	—

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MANAGERS AND ASSISTANTS REQUIRED by progressive Independent Circuit in North Western Area. Confidential applications by letter, including copies of references, and stating age, height, experience, etc., to R., Box 925, Kinematograph Weekly.

SECOND Operator; near London; good knowledge of W.E. essential.—Write, stating experience and salary required, to L., Box 919, Kinematograph Weekly.

BRANCH Manager for Dublin Office of leading Kinematograph Equipment and Furnishing House. Must have up-to-date knowledge, be first-class salesman, methodical and have sober habits. — Write, giving full particulars of experience, references, etc., to Box Q.924, Kinematograph Weekly.

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